Analecta Husserliana

Imaginatio Creatrix

The Pivotal Force of the Genesis /
Ontopoiesis of Human Life and Reality

Edited by

Anna-Teresa Tymieniecka

IMAGINATIO CREATRIX

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The World Phenomenology Institute

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THE TRIUMPH OF IMAGINATION
IN THE NEW CRITIQUE OF REASON

Imagination – for more than three decades our cry has been that imagination is the pivotal point of our human reality and thus the open sesame by which to obtain the novel insights, pointers, harmonies by which to bring our philosophical queries out of the limbo in which they are lost at the end of Modernity and so restore-rejuvinate-reorient Western philosophy.

As it is, Husserl's crisis-diagnosis of our culture – a diagnosis of the outcome of the previous centuries of Western thinking and experience – has now been radically left behind by the tremendous surge of transformation in the sciences, our societies, and in culture in the last decades, all of which calls for rethinking the entire inherited philosophical apparatus. Our research aims at just that. Indeed, philosophy, although never oblivious to other fields of knowledge, has at this juncture to enter deliberately into dialogue with the new perspectives that have been opened there.

Blinded and lost in a narrow circle of speculation, some philosophers have announced the "end of philosophy." But the truth is that we are now at its rebirth.

In accord with the present-day orientation in the sciences, the evolution of attitudes in human society, our present appreciation of the animal sphere of life, and the thrust of technological progress, human *creativity* has come to the fore in our reflections. That primogenital key insight is effecting a radical turnover in philosophy in that the priority that modernity gave to intellective reason now belongs to creative *imagination*.

Humanity has, indeed, entered a "new world" of life *a world-in-transformation* and our philosophy vigorously follows.

With the dynamic surge in human discovery of the laws of nature and of the universe and the accompanying and relentless technological invention that employs them, humanity advances further and further, seeking to overcome the hurdles that elementary nature within and around us place before our unfolding and so comes to master more and more the conditions of life and well-being. Technological progress opens new pathways to new places in the vast panorama of earth and cosmos, but it also leaves contemporary human beings breathlessly trying to adjust to these transformations. The pace of revolutions now altogether disorients us.

What is our status within life? What may we expect of the future? This onward rush that the human being, like the "sorcerer's apprentice," has himself unleashed, only to be carried along by its course, forces us to leave behind the traditional certitudes and securities of so-called "human nature," the "life-world," etc. The traditional philosopher first sought to find out the composition of reality, the makeup of the universe as it appeared to the ingenious human mind, to disentangle its elements in that crucible and grasp them within a stable conceptual scheme. To corroborate this scheme, he turned then to the nature of the human mind as holding the key to the cognitive approach and so as being capable of solving the puzzles that reality presents. Modernity, of which the present day is inheritor, in attempting to adjust to new situations with piecemeal approaches, has in the prevailing philosophical view left us with the conviction, which also spreads into the fabric of our understanding of life, that the human being is primordially a "knower" – and that the world/ourselves/the cosmos is the "known," and that the "known" is a system of "essential," stable features, laws, rules, structures. But today the dramatic enlargement of the "known" challenges this basic assumption. Human industry seeks new and better means by which to live, and the unquenchable human thirst to advance, to progress, to invent, to construct dominates our new world as never before.

It is a new challenge to philosophy to acknowledge this novel emphasis, to enter into the relentlessly advancing course of knowledge and its application and to reinterpret, accordingly, its own perennial formulation of and convictions about the human being and the universe of life. And so *homo creator* as the living being within *the unity of everything-there-is-alive*, in other words, *the human condition* as we now apprehend it, is the focal point of the new interpretation of the perennial philosophical issues that we advance in the work of the World Phenomenology Institute. Our charge is to rekey philosophy to the evolutionary transformations of the world in which we live, *with the human creative imagination being seized as the dizzying Archimedean point that gives us purchase at last on philosophy's issues.* This is the project that I have been pursuing and unfolding over the last three decades.

Indeed, having got beyond the alleged crisis of modernity that Husserl diagnosed, philosophy, far from being exhausted, finds itself at the dawn of a rebirth. Informed by the past as well as challenged by the unprecedented mass of new knowledge, to say nothing of how novel approaches and views contrary to many traditional convictions and concepts have obliterated the habitual furrows of querying, philosophy requires a fresh

unprejudiced look at the novel data that the sciences, social life, personal attitudes, etc. offer. Philosophy at large lies at the threshold of a radical revamping. But such a "radical" new assessment calls for a penetrating intuitive grasp of the new as well as of the old. We have seen how the "deconstruction" of the old alone has not brought any ray of insight into the "new" allowing reconstruction. Deconstruction leaves the philosophical approach to the universal discourse in limbo. In our view it is insight into human and cosmic creativity that is missing.

There can be no doubting that human knowledge belongs to the basic instruments that life employs in the constitution of reality. It serves also to conduct life, to untie the tangled knots of propitious or noxious segments of events, situations, needs. It helps us to appreciate the surrounding objectivity, as well as the intrinsic life of other beings. It offers an essential scheme of reference for conducting the business of life. However, the stability sought over the centuries has been shattered by the sciences and by human unfolding. We are now brought to recognize not by speculation alone but by *practice* as well that life is a dynamic flux that resists and eludes the chains of intellective Cartesian reason. This business of life, of emergence, of growth, of unfolding amid struggles with obstacles would not be accomplished, nor even launched, by cognition alone – it requires *action*.

In our present age of extraordinary discovery, invention, and relentless search into the unknown, we are fully unrolling the spheres of the creative human spirit.

And so it was that already at the World Phenomenology Institute's first Paris conference in 1975 I proposed a radical overturn of philosophical priorities from cognition to action as the royal road out of the philosophical morass. (See *The Human Being in Action: The Irreducible Element in Man*, Analecta Husserliana VII [1978].) This was the programmatic statement of the incipient phase of the World Phenomenology Institute (initiated with the founding of the International Husserl and Phenomenological Research Society in 1968 – see *The Later Husserl and the Idea of Phenomenology*, Analecta Husserliana II [1972]).

This project did not merely seek to bring into focus the traditional definition distinguishing the human being from the animal as *homo faber*. Delineating the arguments subjacent to excavating the primeval role of human – specifically human – action as pivotal in our constructing a coherent world of life, and in our constructing all "possible worlds" in all their mutations, a work that is the result of our freedom (an insight that would particularly come to the fore a quarter of a century later), I

proposed at the 1975 Paris conference that to understand this wondrous transformative status of our world – or worlds – we have to look even deeper into the nature of this transformability. We have to seek the "creative process" as a system of transformation in sensibility, a new source of meaning at the "primogenital origin of the world" (Analecta Husserliana VII, *op. cit.*, p. 193), one that extends from the *Elemental* to the highest mental faculties of the human being (*ibid.*, p. 178). What is more, we have to recognize that the human creative function is the prototype of moral action *tout court*.

Here lies the key to the very passage from animality to humanity, *the creative force*. Indeed, with fabricating, making, acting, the radical transformation of living beingness occurs. Where in the animal sphere the course of the individual's vital affairs is instinctively sustained by the recognizing of a fit between the individual's vital needs and the circumambient conditions and when those needs are met the dynamism of vital striving is extinguished in a dull state of satisfaction, now radiating synergies prompt an acting living being onward. We may argue that cognizing is an indispensable prerequisite for this transformative move from direct, aim-oriented instinctual striving to more remote telos-oriented action, that that is the crux of the propulsion that carries – that gathers into itself and carries within itself – the very intent, the virtual intent of its movement. It is the very nature of this prompting force that differentiates it from those vital strivings illuminated only by instinctive indications. As my analysis of it has always concluded, the creative force that surges at this juncture of the animal and the human is pregnant with a *sui generis* propensity to be dissatisfied with mere acquiescence to the status quo and to see in the world about potentialities, virtual transformative capacities. It is this apprehension of the potential/transformative virtuality of the "present" state of things that marks the radical passage from the absorption with survival and the submissive acquiescence of animal life to the undertaking spirit of the human being, which is based in animality but has known the surging of a *sua sponte* fulgurating force. What other expression of life could free itself from subservience to the business at hand and bear such an arsenal of intimations, comparisons, and discriminating recognitions allowing for forecasts, adjustments, projections? What other force could summon up such an overwhelming resolve not to acquiesce to the given but to attempt to transform it, such an enlightened discrimination between what is available and how it might be adjusted for life's betterment, for the convenience of life's progress,

and even be made more pleasing to our senses? None other than
Imaginatio Creatrix.

As I have voiced for the last three decades, to be an acting being, to
be *homo faber*, a living being has first to be *homo creator.*

In a succinct work, *Eros et Logos, introduction à la phénoménologie de
l'expérience créatrice* (Louvain: Nauwelaerts, 1972), the first presentation
of this appeared, I vigorously opposed the supremacy of the Husserlian
intentional system in constituting reality and outlined a new contextual
framework for effecting that, the framework of *creative experience.*
Subsequently I would bring out that it is Imaginatio Creatrix that is the
fulgurating force within that experience (see my "*Imaginatio Creatrix*, the
Creative versus the Constitutive Function of Man and the Possible
Worlds," in *The Phenomenological Realism of the Possible Worlds*,
Analecta Husserliana III [1974], pp. 3–41). This was actually a strong
vindication of an intuition of Kant's, for he saw in *Einbildungskraft* a
crucial factor in the constitution of human objectivity and a meeting
point between Nature and Culture – an intuition utterly neglected since
his day. (Husserl, who acknowledged the important role of imagination
in constitutive operations, saw it as being subservient to the intentional
schema and its directions.) This precious intuition had, however, to be
interpreted quite differently than in any way that could have been sur-
mised in Kant's schema (see the dialogue with Kant in the just cited
study, pp. 16–36ff).

From the outset I have proposed to be faithful to the *aim* of Husserlian
– and also of post-Husserlian – phenomenology in investigating the
human universe of discourse in terms of meanings reaching to the very
origin of sense, but we have forthrightly sought to seek this through the
itineraries that are traced out not by the conscious operations of intellec-
tive reason but by *Imaginatio Creatrix*, the prime force inspiring human
endeavors. Thus emerged our novel project in history, namely, a *critique
of reason* limned by the span of creative imagination.

At present we are carrying out a full-fledged inquiry into the primogeni-
tal ciphering in which the specifically human significance of life emerges
and unfolds. This critique proceeds in tandem with the first gift that the
recognition of creative experience in its full power gave us, namely, a
descent into the self-individualizing genesis of life that has uncovered the
long sought but always missed ultimate level of reality. Within the evolu-
tive genesis of life imagination emerges and makes itself a nest at the
phase of the human-condition-within-the-unity-of-everything-there-is-
alive. Hence the new critique of reason takes wing. Indeed, in pursuing

the workings of creative imagination as they infuse the meaningfulness of human life into "exemplary" works of art (of literature, performance, the plastic arts), I had to promptly ask, "Could Imaginatio Creatrix bring its novel and original inspirations into human existence without being operative at the primogenital phase of the human self-individualizing progress, in which forces of life and the human genius diversify and commune? To what urgencies of life is the imaginative creativity of man a response? In what forms do these urgencies confront the human being with respect to the Human Condition? How do the Human Condition, on the one hand, and the human genius, on the other hand, reveal themselves in the interplay of "life-forces?" (See "The Theme: Poetics of the Elements in the Human Condition," in *Poetics of the Elements in the Human Condition: the Sea*, Analecta Husserliana XIX [1985], p. xi.) With this conception of the query we are far beyond the original project of Husserl as well as beyond his last efforts and those of his followers too.

We were deliberately pointing beyond the spheres where monadic intentionality reigns to that sphere from which it may originate as such. To effect the plumbing of the sphere of primogenital life, I proposed the notion that the play of the "elements" within the human are key to these questions (*ibid.*, p. xii): "It is suggested that the Human Condition unfolds its virtualities precisely from the encounter of the elementary forces of life with *Imaginatio Creatrix*. *Imaginatio Creatrix* as the principal virtuality of the Human Condition, inspires and directs the constructiveness of this encounter."

It is thus by uncovering this primogenital sphere of life-significance that we have been proceeding in our research through the ciphering of the Elements. The fruits of this research program are displayed in *Poetics of the Elements in the Human Condition: The Sea*, Analecta Husserliana XIX (1985); *The Airy Elements in Human Imagination*, Analecta Husserliana XXIII (1988); *The Elemental Dialectic of Light and Darkness*, Analecta Husserliana XXXVIII (1992); *The Elemental Passion for Place in the Ontopoiesis of Life*, Analecta Husserliana XLIV (1995); in a number of other collections in the Analecta Husserliana series besides; and in my own work, "*Tractatus Brevis*: The Passions of the Soul and the Elements in the Onto-poiesis of Culture" (in *The Elemental Passions of the Soul: Poetics of the Elements in the Human Condition*, Analecta Husserliana XXV [1990], pp. 3–141).

Then we took one giant step further – through a thorough analysis of human creative experience, we uncovered the basic architectonics of the human mind from this creative perspective. (See my *Logos and Life*,

Book 1: *Creative Experience and the Critique of Reason*, Analecta Husserliana XXIV [1988].) There the blueprint for our vast investigation is laid down.

To do our reality justice called for a scheme of the constitution of the human significance of life that sees imagination at the vortex of the fulgurating life forces that carry the manifestation of human reality – a vortex within existence yet free of its bounds while liflting it upwards.

As declared above, proceeding from the classical Husserlian project – but keeping an open mind and listening to voices other than that of the great master – and following and deeply participating in the life of our world with its constant whirl of progress, it was possible to trace the main lines of a novel interpretation of Occidental philosophy. For three decades now this framework for philosophizing has sustained the groups of scholars around the world affiliated with the World Phenomenology Institute and, what is more, has informed the philosophical world at large, with echoes then coming back to us.

With the revelation of the creative context of human functioning an immense field of human inquiry lies open. There is so much to substantiate, elaborate, and follow, this in a dialogue in which not only the various expressions of phenomenology proper participate, but also the multiple perspectives offered by other philosophical horizons, the arts, literature, the human sciences, the natural sciences, the whole sweep of human investigation and endeavor, with each correcting the others, opening new vistas, undertaking deeper probes.

This task has been undertaken and carried on for over thirty years by groups of scholars gathered under the auspices of the World Phenomenology Institute, with the first of its affiliated societies, the International Husserl and Phenomenological Research Society taking the lead. Thus far the fruit of this undertaking has been published in eighty-three volumes of the Analecta Husserliana series. The present collection shares the latest insights and formulations of this vast work.

However, our task of exfoliating the workings of the human creative/inventive logos to their full extent is as vast as life itself. It is a continuing work that neither one human being, nor several, may fulfill in one life; it is a task for a philosophy to come.

The studies in this collection represent an important chapter in the progression of this novel inquiry having so vast a circumference. We gain profound insight here into the new assemblages of knowledge and linkages in significance in today's arts, the sciences, social attitudes, human conduct, and individual approaches to life. These studies bring to light the

multifaceted inventive rationalities that the logos of life projects in the course of carrying our lives and our world-in-transformation.

Witnessing the crucial role of *Imaginatio Creatrix* in discovery and invention, an impetus that bewilders our traditional worldview, we are both spurred and enabled to investigate *the new horizons of reality-in-transformation*. Having made the move from the predelineated to the open, from the intellectually sclerosed to the dynamic and fluctuating world of life, we refuse to feel lost or abandoned to hazard. On the contrary, we hope to find rationale in the ontopoiesis of life and find our bearings between the two infinities: the boundless universe and unfathomable transcendence.

Anna-Teresa Tymieniecka

INTRODUCTORY PRESENTATION

Courtyard at *Angelicum*

NANCY MARDAS

CREATIVE IMAGINATION – THE PRIMOGENITAL FORCE OF HUMAN LIFE

Following Tymieniecka's Thread from the Elemental Stirrings to the Human Fulfillment

I. INTRODUCTION

For over thirty years, Anna-Teresa Tymieniecka has been formulating and presenting a new model for understanding the nature and inter-relation of human life and the life of the world. Her philosophy advocates a radical shift in perspective, a turn that is true both to her phenomenological roots and to the challenges of the new millennium. This turn undoes several of the dichotomies that have plagued Western philosophy at least since Descartes: the split between reason and passion, between the mind and the body, between *a priori* and *a posteriori* knowledge, between subject and object, between freedom and necessity, between the noumenal and the phenomenal, and ultimately, the false division between the human realm and the unity-of-everything-that-is-alive.

The purpose of this introductory essay is to bring together the threads which Tymieniecka has been weaving for these past three decades, and present an overview of the revolution in thought that Tymieniecka has wrought regarding the nature, force, and scope of imagination in the universal scheme of being. Her understanding of imagination functions as a new Copernican revolution. As this essay will show, her ideas are nowfully developed. An examination of the blueprint of Tymieniecka's thought will enable the reader to understand the significance of this original conception for contemporary philosophical discourse.

Tymieniecka's theoretical model is based around four interlinked ideas:

- Imagination, rather than reason, as the defining characteristic of human being;
- Imagination as the source of manifestation, experience, and signification;
- The interconnection of elemental and human passions and creative forces; and
- The discovery of the fundamental ground of beingness in the creative activity of becoming.

This essay will explore these ideas, and explain their mutual significance in the overall design. In so doing, we undertake to explain how the design operates, and the nature and form of Tymieniecka's Copernican revolution.

II. A CENTRALITY OF THE CREATIVE ACT TO HUMAN BEING: A NEW CRITIQUE OF REASON

As phenomenological research demands, inquiry begins with an examination of the phenomenon closest to us and most easily studied: the nature of human thought and expression. In 1971, Tymieniecka began to elaborate the notion of the *imaginatio creatrix* as the defining characteristic of human being.

The creative act of the human being ... the Archimedean point from which at once the human world, the perpetual making of life, as well as all the human reflective approaches to life can be unfolded.[1]

Tymieniecka's overarching purpose is to explain the central role of imagination in the origination of the world, and to replace transcendental idealism with phenomenological realism. In so doing, she presents a new and original critique of reason.

Tymieniecka argues for "the vindication of a metaphysics of manifestation over classical epistemology."[2] All we need to know about metaphysics, she has stated, can be learned from the phenomena of our everyday life. Drawing on both Kant and Husserl, Tymieniecka proposes a new understanding of being and of human being. Her critique takes as its point of departure what Tymieniecka has termed the *imaginatio creatrix*: the notion that what is central to human being is not our capacity for rationality, but rather our capacity for creativity. For in Tymieniecka's understanding, a human being is not primarily one who knows, but one who **creates**: meaning, connections, networks of significance. We are not merely 'perceiving machines', ordering and structuring reality as we find it already constituted. Rather, by our synthetic perception of it and action upon it, we discover the world, we discover meaning in the world, and we discover a meaning for ourselves. The creation of meaning is also the act of self-creation, by which we simultaneously enter and transcend the world.

The creative process starts upon the foundation of an *already constituted world*. However, it starts by a dual attitude towards it: first, it assumes synthetically the existence of the

constituted world and its present state; secondly, *it revolts against it*. The creative activity emerges *denying the validity to the constituted world* to be, in its given present state, an adequate interpreter of human reality.[3]

Thus, human being is *essentially* creative. In the activity of creating meaning and significance, the human being differentiates itself, and begins to realize the manifestation of individualization. The import of this activity will become clear in due time.

Furthermore, to throw the emphasis on rationality as the defining factor of human being, as most of Western philosophy has done, is to begin philosophy from a perspective which is doomed to failure from the outset, since it plunges any system into a series of irresolvable dualisms from which it is impossible to recover. This, Tymieniecka argues, was the fundamental 'fatal flaw' of the theories of Socrates, Plato, Aristotle, the Scholastics, and Descartes. While attempting to overcome the split between Empiricism and Rationalism, Kant formulated metaphysical, epistemological, and ethical systems based primarily on the subduing of the passions in favor of reason, and on an understanding of being as bifurcated into the twin realms of the phenomenal and the noumenal. The critique of Cartesian rationality which Kant proposed did away with much of the dualist problematic, but failed to resolve the problem of the nature of the relationship between human and world. Tymieniecka's *imaginatio creatrix* is the true successor to Kant's concept of *Einbildungskraft*: the synthetic power of imagination to create both subject and object in a new relationship, and to act in an originary and decisive capacity.

In Tymieniecka's understanding, reason is merely one function of imagination. Furthermore, reason does not have a constitutive value, but rather plays a role in organizing and categorizing sense experience. Over the years, in several works[4] Tymieniecka has undertaken a thorough phenomenological study of the structure and nature of rationality: its operations, its functions, its principles, and its goals. She concludes that there is nothing in the structure of reason itself that can break through the closed circle of perception to explain the phenomenon of a unique and autonomous self. If agency is real, then perception cannot simply be a passive or mechanical function of reproduction. If that were the case, then there would be no such thing as freedom, since will is not involved in the construction of the already-constituted world in which it finds itself at the moment of perception. Rather, Tymieniecka argues, the appearance of the constituted world calls forth a response in the perceiver. Reason is

the synthetic interpretation of perception (as Kant envisaged), called forth spontaneously by the stimulus of perception, and which, equally spontaneously, entails not only action upon the object of perception, but also its transformation into an object whose properties can be named, measured, cognized, interpreted, and valued – all acts of creation which simultaneously serve to constitute the performative subject.

Reason is thus redefined, in two ways. First, reason is understood to be both responsive to perception (and thus unwilled), and to be creative of synthesis (and thus related in some way to the will, as being capable of freely choosing among modes of interpretation). Second, and more importantly, the faculty of reason is subordinated to the faculty of imagination. The activity of perceptual experience transcends the objective givens of the unwilled context in which the perceiving subject appears. In the service of the *imaginatio creatrix*, reason's first task is to bring consciousness and perception together.

For Kant and Husserl both, it is conscious sense-bestowing (*Sinngebung*) that through formal constitution introduces sense, meaningfulness, rationality to the preconscious multiplicity that proceeds from within and without the conscious subject. Sense-giving is the work of the conscious subject, reason, itself.[5]

Sense-giving is enacted upon the manifold, bringing unity to the manifold, constructing rational frameworks to bring order to the chaos of sense perception.

The revolution engendered by Tymieniecka's critique of reason will echo far beyond the philosophical revolution which Kant sparked. Kant, after all, understood *Einbildungskraft* as a threshold between the given and the experienced (or between *physis* and *techne*). Kant clearly understood the crucial role of imagination in the constitution of the perceiving, cognizing subject. And he surely understood the role of the imagination in the constitution of aesthetic and moral responses to the world. But in Tymieniecka's view, Kant did not go far enough. Tymieniecka places the imagination itself in a creative, sovereign role. For imagination, she claims, is not merely mimetic, reproductive, or a matter of remembering the world. It does not simply function as the ongoing interpretation of the world, continually modified to integrate new circumstances and constitute a new constitutive understanding. (This, she says, is closer to Husserl's interpretation of Kant than to her own.)

Tymieniecka's conception of the role and nature of *Einbildungskraft* is the first since Kant to argue for its vital significance as a creative agent, and her entire lifelong project has been aimed at this goal. For

Tymieniecka, the primary significance of the imagination is its ontological import as the bearer of meaning. This is not a metaphorical understanding, but a metaphysical one. Imagination brings about actual creation of new networks within human consciousness to support new intuitions and ideas about the world. Imagination is a spider, spinning new webs of comprehension, positing new connections, forging new alliances. Again, it must be emphasized that hers is not a metaphorical understanding. For Tymieniecka, the significance of the *imaginatio creatrix* is its ability not merely to give birth to a subject, but to create something new within the phenomena, to originate something independent of the given.

With this notion, Tymieniecka challenges the central notion of transcendental idealism, arguing that the constitutive activity of consciousness is only one of the functions of consciousness, and that a corrective analysis of the workings of consciousness in fact reveals that the true nature of human freedom is found in its orchestration of human potentialities (what she calls 'virtualities') into the creative function of consciousness. She thus uncovers "the creative imagination as the agency of the *a priori* in the creative freedom as well as ... the plurifunctionality of human consciousness as the source of possible worlds."[6] That is, she offers a new phenomenological answer to Leibniz' metaphysical query. The real answer, she avers, may be implied from the question itself. This may well be the best of all possible worlds, for the simple reason that the creative imagination is the point of origin of the Human Condition from which our world and our selves emerge into manifestation. However, Tymieniecka maintains that the work of the creative imagination is not merely constitutive of meaning (i.e., its function is not merely semiotic). Her twofold claim is simultaneously much larger and bolder. While the world that swirls around and through the subject

assumes the role of the groundwork of experience ... the unity of apperception is still reserved to consciousness as a system without the work of which no cognition/objectification or volition ... would be accomplished, with the work of consciousness culminating in and tending in an indispensable way toward the activity of the ego as its constructively regulative center. Without the ego actively entering the scene of the preliminary passive conscious synthesizing of the world, no identification of objects, no unity, no objective world would be accomplished.[7]

The origin of human reality is the creative perception that initiates the invention of the world as uniquely meaningful and significant. How does this work? Tymieniecka likens the role of the creative context to "a weaving loom, upon which the novel reality is going to be woven."

The yet undetermined creative impulse finding the appropriate response in our functional virtualities, establishes itself searchingly in its own mode of operation; simultaneously it calls into active commitment a network of particular functional operations. In their consistent and purposeful orientation as they bring together the major operational arteries of man, these sub-sets of functional dynamics constitute the framework of creative operations: the creative context.[8]

But the creative function reaches even deeper – into the ontological structure of the world. Tymieniecka locates this impulse not only on the level of the human, but also on the level of the elemental structure of life, to an examination of which we must now turn. The orchestration of functioning provided by the creative impulse of human striving for meaning informs the lifeworld with its intentionality. The interplay between human and world is a two-way street: the elemental passions are released by the action of the creative agent, and give them themselves over to be reinterpreted in significance.

In the first movement, Elemental Nature lends itself to the meaning-giving reason and is worked to raise from its anonymous impersonal status to become 'interiorized' in reflection; in the second, inverse movement, it is intellectual intuition, which interrogating, goes into Nature present in man, being molded through its whole range down to the most elementary operations.[9]

The new orchestration arises in response to this double quest. Imagination thus permeates the lifeworld through its creative action. Tymieniecka wants us to clearly understand that the action of the *imaginatio creatrix* does not, as Husserl thought, take place merely on the level of representation. It does not 'float' between being and non-being, as, say, the objective content of a work of art. Rather, the action of the *imaginatio creatrix* takes place and grounds itself in the temporal actuality of the given, effecting its radical transformation into meaning. This is a matter, as Kant implied in his valuation of *Einbildungskraft* as both reproductive and mediating, of reaching through the object into the world of nature and so creating it anew, not merely as an object with properties, but also as a locus of meaning. The difference, for Tymieniecka, between her notion of *imaginatio creatrix* and Kant's valuation of *Einbildung* is this. For Kant, the activity of the subject on the sensuous manifold provides a synthetic structural link between the human being and its world. For Tymieniecka, in contrast, the creative interactivity of subject and object provides an operational function which allows for both to continue to progress towards fuller actualization. For Tymieniecka, the soul is never 'blind': it is always informed by the creative impulse, and so objects are

never merely passively encountered, rather, they are posited within and by the synthesizing organization of the manifold **of which the subject is also a part**. However, without the guiding force of the orchestrating creative function, the associative synthesis of the empirical given would not cohere towards any telos. The creative agent provides a synthesizing locus for what is given from/in nature into the creative process: the human soul.

Tymieniecka does not adhere to Kant's division of the faculties. She clearly prioritizes the imagination as the motivator of perception, reflection, and judgment. All the faculties find their roles and rules in the orchestrating function of imagination. In this respect, imagination functions as the creative elemental force of nature.

Imagination is the factor of originality on its own: instead of entering into the schematism of ... pure reason, it surges within the subject 'free' from the constraints of the constitutive system and its mechanisms, as the powerful streamlet of the Elemental Nature having the intellect as its sole partner and its sole regulative instance to bring the forces of the soul into effervescence: wakening them to a new life and releasing their spontaneities, imagination becomes '*belebendes Prinzip im Gemüt*'[10] (i.e., the animating principle of nature).

In order to fulfill this task, imagination must be understood as unfettered by any *a priori* principles. The creative process, to be sure, "works within the framework of the constituted world and it is with respect to this world that the balance between the old and the new has to be estimated, in each work of creation anew." But it is possible, Tymieniecka suggests, for the creative process to fulfill its telos as the animating principle of nature by emerging as fully and freely operative, as a *special integration of all the functions* [by which the creative process] can *trigger, from the operations of their novel configuration, an original invention.*[11]

For Tymieniecka, *imaginatio creatrix* is "the decisive factor within the creative context." In its simultaneous emergence into consciousness and the lifeworld, it "brings together the mechanisms and forces of the constitutive apparatus with those of the complex realm of passions." It is by virtue of this integrative capacity that imagination can resolve the dualities which have plagued philosophical discourse for so long: soul/body, reason/passion, nature/culture. "Imagination appears as mediating between two producing levels, the one of the generative forces of passions and the other, scrutinizing and selecting power of reason at all their strata."[12] In this regard, it can be understood as both the process and the result of the positing of an object. We must now examine more closely the means by which this is accomplished.

III. CREATION AND ONTOLOGY: THE DYNAMIC PRINCIPLE OF ONTOPOIESIS

As early as 1975, Tymieniecka was already elaborating her notion of the creative imagination as the prototype of human action providing a link between human being and being as such.

> The prototype of action should reveal itself as capable of bringing together in a phenomeno-logically thematized fashion the complete sequence of thing and beings together with their ties with the subliminal and Elemental Nature on the one hand, and man's life-world conditions on the other hand. Furthermore, it should establish the situation of human freedom with respect to the Elemental Nature on the one extreme, and the life-world on the other extreme. In the present study we propose the creative activity as the prototype of action.[13]

This initial proposal was fully developed in her subsequent *Tractatus Brevis*, which appeared in 1990. This work provides the roots for under-standing the processes by which these extremes are woven together. In a 1992 article on the *Tractatus Brevis*, Thomas Ryba explains Tymieniecka's "intriguing notion of the elemental form of literature, a notion which is, probably, her most original contribution to aesthetic theory."[14]

The *Tractatus Brevis* sets up a multi-level tripartite structure which reflects Tymieniecka's expansive theoretical scope:

Elemental form:	Light	Earth/Nature	Sea
Areas of philosophy:	Metaphysics	Aesthetics	Ethics
Telos/Focus:	Truth	Beauty	The Good
Mental acts:	Wonderment	Fabulation	Idealization
Locus of activity:	Elements	Creative Forge	Moral Sense
Internal movement:	Inward propulsion	Meaning with others	Self-individualization

In the grand 'swing' of imagination, human being emerges from animality to creativity and finally to the moral sense: an understanding of the other as other. This movement, however, must be understood not merely as an occurrence within human being in the context of being as such. It is not, for example, the movement of thoughts within the human subconscious, or the movement (upwards?) from the realm of the passions to the rational. Rather, Tymieniecka urges us to see this movement as part of the founda-tional dynamic principle of life itself: the ontopoietic principle of being in the process of manifestation and self-realization. The principle so described is not a representation of analogies between human experience

and the ontological structure of reality. Rather, what occurs in human creativity is the phenomenologically observable counterpart to what occurs in being as such. Through examining the process of human creativity, she maintains, we can arrive at a clear understanding of the nature of the structure of elemental being. Human being is at the perceptible and experiential end of the spectrum of being; the elemental and ontological pole is knowable via its reflection in human process.

Thus when Tymieniecka speaks about creativity as "the prototype of action", she is referring simultaneously to creativity as the prototype of all **human** activity (all action being a form of creativity, whether in the service of the true, the beautiful, or the good), and to creativity as the prototype of **ontological** activity (with echoes of both Plotinus and Schelling). For Tymieniecka, action at the most elemental level is motivated by the same 'stirrings' as at the level of the human individual: the drive to differentiate and individualize, to create and proclaim an identity within the unity-of-everything-there-is-alive. Such a drive need not, in Tymieniecka's terms, be conscious, rational, or subjective. This action is the action of life itself.

It is, in fact, life which carries the flux of becoming. Becoming is not a haphazard, topsy-turvy coming together and going asunder. It is the poiesis of life as a constructive progress which establishes the relative stability of instants of what-there-is. No longer can the notion of being function as a principle of the principles which sustain what-there-is. The principle, rather, is 'beingness,' which is what individualizes something and through which, as a through a vehicle, life expands.[15]

The dynamic principle of all activity is the force of creativity. In humans, this principle is located and expressed in the *imaginatio creatrix*, that orchestrating function which harnesses both primordial passions and reason to 'work' the raw materials of human perception into the creation of new cultural forms and artifacts. In the work of the creative imagination, the ontological elements of being as such are given form and significance within the context of human being. Left untouched or unperceived, Tymieniecka avers, the raw objectivity of being would be unable to achieve significance, it would remain inert. But animated by the ontopoietic principle of creativity, matter emerges from inertia.

This principle transforms objects from being utterly 'in themselves' (to use the Kantian gloss) into aspects of a self-transcendent process of meaning. The principle of creativity allows things to transcend their nature as matter (as being) and enter the process of **becoming**. This happens first through the metaphysical focus that questions the nature

of things: wonder, whereby objects are raised from mere practical teleology to an appreciation of inherent value. This first form of creativity is aimed at understanding the foundational structure of being and the place of individual objects within that structure. This form of creativity is uniquely philosophical: it examines each object not only in terms of its phenomenological context, but also on its own merits. The second creative process which each object undergoes is the process Tymieniecka calls 'fabulation', which has less to do with knowledge of the object than with insertion of the object into human history. Fabulation is the creative act of imbuing an object with value, moving it from mere existence to existential significance.

This fabulation, Tymieniecka refers to as 'the primordial function' of the creative orchestration 'around which all the other sense-giving functions revolve.' It is the creative process by which works are produced in which 'the human predicament' is interpreted ... [it] gives rise to a multiplicity of Protean form ... [which are] 'no less than new paradigms of hope with respect to unrealized cultural possibilities.' Resultant are 'prototypical models of human character, conduct, societal organization, visions of humanity', etc., which serve as the models for cultural style.[16]

However, fabulation is more than the use of individual sense experience to generate cultural expressions regarding the practical use of that sense experience. While it is true that fabulation moves experience from the individual to the social level, its real import is as a creative act. This occurs on an ontological and metaphysical level. Fabulation is not merely about expressing solutions to the pragmatic problem of being, but about

the constant invention of solutions through the act of creation taken as an end in itself ... the creativity of fabulation is as much a deconstruction and reinterpretation of ossified existential paradigms as it is the construction of new paradigms ... In fact, the creative act entailed by original fabulation is the means by which it is possible 'to unfold' a new metaphysics by which [one] can reach 'the ground of spirit.'[17]

This new metaphysics is based on the understanding of being as becoming, as in a state of perpetual flux. The new metaphysics is founded on a new awareness of the nature of reality, informed by phenomenological research that has revealed the dynamic principle of creativity as the core not merely of human activity, but of being as such. As Ryba so brilliantly elucidates, this new awareness both allows for and demands a new philosophical framework and mission, one which Tymieniecka has boldly and comprehensively developed.

In Tymieniecka's conceptual framework, the dynamic principle of creativity reveals itself not only as the animating principle of human

fabulation, but also as the impulse behind life itself. This principle finds "its vocabulary in the structures of human creativity", and is thereby open to phenomenological examination. But it is always, Tymieniecka maintains, revealed as simultaneously the fundamental ground of being-ness **and** the ground of human being.

This parallel can be most clearly understood by an examination of the third level of human creative activity with objects, that of idealization. In this step, objects are not merely charged with significance, but entered into the uniquely human referential structure of morality. That is, objects are no longer seen in terms of either their content or their form (that is, metaphysically or aesthetically) but now in terms of the way in which they reflect human nature. Thus, a new level of meaning is created: beyond the meaning assigned by individual or culture, in terms of how the object can itself be creative of new links between individuals or cultures.

In the *Tractatus Brevis*, as elsewhere, Tymieniecka takes great pains to elaborate the nature of moral activity in terms of the individual and the community. First, she locates the origin of the moral sense not in culture, but in the individual, as part of the overall creative activity of interpreta-tion of experience entailed in the work of the *imaginatio creatrix*. Thus, morality cannot be associated with cultural norms – thus sidestepping any tendency to relativity. She

opts not for a social explanation of morality but for an explanation which is essentially aretalogical. The origin of morality is to be found not in petty constraints imposed by culture from the outside in order to fulfill some function, but in the composite of the subliminal passions, the will and the authenticity of the individual as these co-operate in some specific existential situation.[18]

Like all other human activity, this is achieved under the orchestrating function of the *imaginatio creatrix*. Her understanding of *aretê* is itself illustrative of the dynamism of the creative principle as binding what is most elemental in being with what is most authentically human. She describes

the distinguishing capacity of virtuous action to be that which 'consists in an orchestrated shaping of our entire functioning and ... [sees virtue as consisting in] *a dynamic thread uniting the subliminal moral ideal with the deliberative and prompting forces of the will and with those forces of our functioning that shape our conduct.*'[19]

Morality, then, is seen as another working out of the self-individualizing principle of being, which seeks manifestation, definition, and realization within the context of human being. Values are not things-in-themselves,

but neither are they mere conceptual forms; rather, they are formulations of human creation enacted by, on, and through the experiences of human being within being. This approach is both fundamentally phenomenological and ontological. "If one wants to know what morality is, Tymieniecka tells us, we must look to what characterizes a moral being, which includes examining how a moral being acts in concrete situations."[20] Phenomenological research reveals the ontological state: the relation of the individual being to being as such, and the nature of being as such: as fundamentally fluid, as becoming, as interactive and essentially creative.

In order to fully understand the relationship between human creativity and the creative principle of being itself, Tymieniecka turns us to a consideration of the elemental forms of or in being. These forms are "grand metaphors, archetypes or logotypes which are emblematic of complexes of [the elemental passions of the soul] and which function, when embodied in literature, to evoke them."[21] These elements are linked to the elements which compose the physical world: light, nature, the sea. They overturn the false dichotomies set in place by the notion of a static ontological structure.

Elemental in this sense, these forms are expressive of the opportunities, limitations, conditions and metamorphoses experienced in the internal and external lives of humans. Great literature is, thus, a part of "the continuous work of the creative imagination in making the crucial passage between nature without and nature within man."[22]

The elemental forms play a crucial role in the service of the *imaginatio creatrix*, in weaving human existence into the structure of being. The elemental forms provide the alchemical ingredients by which the constituted world is transformed by the transcendent dynamism of creation.

Alchemy here is, of course, a metaphor. But the similarities between the alchemist's quest and Tymieniecka's understanding of the transformative powers of literature are instructive. Both the alchemist and Tymieniecka believe that the macrocosm and the microcosm mirror one another. ... Both believe that specific 'works' (alchemical practice/creativity) ... lead to personal transformation. Finally, both belive that 'exposure' to objects (elements/elemental forms) is capable of inducing those 'virtues' in the individual which already inhere in the object at a different level of being.[23]

The second half of the *Tractatus Brevis* is devoted to an exploration of two of these elements: light and the sea.[24] We will focus on two main points as illustrative of the significance of the whole. First, as Ryba brings out in his 1992 article, "the dialectic between light and darkness is emblematic of the relationship between the *imaginatio creatrix* and the

subliminal passions" (Ryba, 18). While these elements pre-exist both human being and consciousness, they play within the human creative imagination as " 'the source of ultimate significant principles' which in their constant polarizing productions 'sustain in their tension the relatively stable platform of humanly projected existence" (Ryba. *loc. cit.*). In the struggle to understand this tension, the intellect works on two levels to throw light on the nature, structure, and meaning of the physical world, and here we can see clearly how thoroughly Kant's conception of *Einbildungskraft* underrated its true value, and how much more accurate and satisfactory is Tymieniecka's notion of the *imaginatio creatrix*. For imagination is the unifying force that brings together the individual, the social, and the universal into one understanding,

Through complicated processes by which it provides the criteria for direction, relevance, and choice, the intellect engenders the purposes to which the other faculties are directed. But this is not its only illuminative function. It is also possible for the intellect to turn its light reflexively inward, on itself, in order to examine its own conscious workings. 'To know thyself' thus becomes epigrammatic of the luminous clarity which the intellect achieves when turned inward, unblinking, at its ego's 'conduct, motivations, hopes and projects.'[25]

The intellect (by which Tymieniecka means here the agency of the *imaginatio creatrix*) creates links between the individual and the life-world, by showing how the elemental forms work in and through human experience. The elemental form of light reveals and explains the workings of the intellect, in all its varied possibilities (which are by no means limited to the rational). Furthermore,

woven into the fabulations of literature, elemental light awakens a set of distinct passions both in the constructed characters and in the experience of the reader. The theme of light works literally to bring to the fore actions on the part of characters which express the fundamental striving to grow, to understand, to penetrate, to divine, and to transcend.[26]

As the elemental form emerges into the life-world of the individual, the vital force that moves through being as such encounters human being, and is thus drawn into consciousness. Thus the virtualities contained in the elements are realized. The vital forces of nature emerge into human being.

A similar claim is made regarding the elemental form of the sea, which is associated with transformation, the fluid movement from form to formlessness, possibility to manifestation, and liminality. In literary fabulation the sea "has a fundamentally moral purpose ... [offering] unique opportunity ... for probing the ... core of humanness ... the 'true' state of

moral selfhood."[27] The elemental form of the sea evokes, for Tymieniecka, the human condition in all its transformative potentiality.

III. THE CREATIVE FORGE

The next phase of this inquiry will be to find the locus of this creative activity. The activity that draws the elemental forces into and through consciousness is the creative forge of the human soul, in which the creative process and the creative agent intersect. Tymieniecka elaborated this aspect of her theoretical model in 1988, in the first two books of her four-volume series *Logos and Life*. This work delineates the movement of creativity from its source in the human soul to its expression in works of art, and articulates the creative forge as the origin of sense, cognitively, axiologically, and ontologically.

In this work, Tymieniecka clarifies the parallel movement of human being and being as such in its creative progression. She also makes clear the import of human creativity in the realization of being's self-individualizing telos. Through the creative activities of imagination, intellect and will, human being introduces both meaning and freedom into the 'merely vital' progress of life. Without this creative direction, Tymieniecka's system would bear a much closer resemblance to Schopenhauer. But the refreshing animation of Tymieniecka's system is the fact that life itself is understood to be seeking ever greater significance. The impulse to create is not a will towards more life, but rather a drive towards more significance, greater meaning, a progressive creation of self-interpretation and self-individualization. The acts of creativity through which the *imaginatio creatrix* provides the origin of sense provide prototypes of significance which point back to the meaning of the project of life. This activity culminates in the unity of everything-that-is-alive, not as an amorphous and inarticulate infinity (as, for example, in the systems of Levinas and Merleau-Ponty) but rather as a clearly defined and interrelated yet open-ended order that coheres into an infinitely expanding unity. The whole is understood, not as rational, but as creative.

Tymieniecka's ontological system is thoroughly original in its interlinking of the human and the universal. Since she denies a static structural understanding of being, she also denies that there is a ground of being, preferring instead the metaphor of 'springs of being.' These springs play their role "in the creative orchestration of life's faculties ... as specific factors of the creative functional systems in the specific significant role which they play in its architectonic organization." Human being and

human creativity continually transforms being as such by inventing and inserting new modes of existence, new values, new significance. As creative objects are progressively constructed through individuals and cultures, *the existential modalities of beingness [are continually] revealed in their ONTO-GENESIS*.[28] As the objects progress from vision to intention to expression, they simultaneously produce the creative agent and are themselves manifested in being. The primogenital strivings of the life-force take shape through the activity of the creative agent on the creative object.

In this way, Tymieniecka has made a decisive turn away from Husserl, or rather turned Husserl's method in a new direction. Where Husserl wanted to turn philosophical analysis back to the objects of perception, Tymieniecka insists on looking from the perspective of the objects back onto the human. Husserl was right to insist that an analysis of perception begin in phenomenology, but

the axis of the phenomenological vision which he followed has to be reversed: it has to move away from objectifying constitution toward the primogenital beginnings and the virtualities of this constitution itself, that is, toward the creative process of the specific type of living being that is man.[29]

That is, we must look at the objects while looking in the mirror, to examine what the objects tell us about ourselves. Within the preconstituted flux of the world of objects, human creativity constructs new possibilities for meaning by transforming the virtualities of the human condition into choices corresponding to freedom and self-interpretation. In so doing, human creativity expands and unfolds the self-interpretation of life. "The creative orchestration [of the *imaginatio creatrix* is] ... the forge of all the multiple rationales of the human world brought in by vital life course, invented or corroborated by man's creative/inventive powers."[30] The creative process spins what Tymieniecka calls a *filum Ariadne* as it progresses, weaving together the impulses of the subliminal and elemental passions. In the creative process, the aims of being and of human being coalesce. But what, Tymieniecka asks, is the guarantor for this orchestration? That is, what is that binds all of the multiple rationales together? How can we know how and why life progresses as it appears to do?

All [the] modalities of significance are operative in innumerable variety ... in every sector of experience, thought, and imagination, and differentiate further, entering into the creative operations in which novel and original significances for life's progress are forged. What subtends their differentiative-unifying core? What maintains their intergenerative continuity in which they constantly transform each other and themselves?[31]

The answer to this mystery emerges from an understanding of "the *initial spontaneity* which springs forth at the borderline of the vital forces of life's self-individualization and the setting forth of the Human Condition."[32] The activity of the *imaginatio creatrix* stems from deep within the creative forge of the human soul. But there is nothing mystical or inexplicable about this primogenital dynamic. Within the context of the self-individuating principle of life, the action of the *imaginatio creatrix* is objectively understandable as the urge to create structures to organize and understand the condition of being. Thus, to paraphrase Aristotle – and to reinforce once more the turn which Tymieniecka advocates from the centrality of reason to the centrality of creativity – all, by nature, desire to create, and the first thing to be created is a structure of meaning into which experience can be both differentiated and unified: a creative vision, which

> *carries an intrinsic striving toward an existential accomplishment*: first and foremost, toward the clarification and crystallization of its 'message' into a form of '*unique*' *significance*; second ... it carries a prompting towards its embodiment in an objectified form which would raise it from subjective inwardness into a universally accessible medium of communication.[33]

This is true on the human and on the universal level of being. The striving towards realization, towards differentiation with unique significance within the unity of all, is the basic motive force of existence. Being is moved by the impulse to become, in a very specific way: to be crystallized in "an intersubjectively intentional object, as a form of beingness, that is a constructive creative process." This is the telos towards which being is drawn by its nature.

> *The basic source of the creative force is the volitional prompting springing forth from out of the interior life to forge within our work this authentic significance of our own unique existence.*[34]

For Tymieniecka, being cannot be understood without reference to this dynamic principle. This is the only telos that makes sense in the structure of the ever-changing nature of life. The core of being is a lava flow from which intuition spontaneously surges upward into manifestation.

The impulse that drives being forward, the primeval logos of life, emerges in the context of the Human Condition as the creative orchestration of the faculties towards a similar end: the unique inscription of the subject on the significance of life. Human creativity does not merely respond to the random generative stirrings of the logos of life. Rather,

Tymieniecka understands the creative process as originating from the impulse on the elemental level and then being propelled through successive stages of objectification, until achieving crystallization in "an intersubjectively intentional object, as a form of beingness." The result of the creative process is, therefore, an act of will, a creation from within the life-world of some symbol of unique significance by which the subject makes its mark upon that world. The end of the striving of the creative process is a unique, novel message, a cipher, which stands in perpetuity for the subject.

This message, which at the end of the creative trajectory is severed from the fluctuating and inexorably advancing flux of the subjective/intentional creative process, is fixed in an objective/intentional structure which remains and perdures while the subjective process flows on like a river into which, we can say with Heraclitus, we never enter twice, and maybe not even once, since we are ourselves this river. By fixing its message and perduring, the creative result affirms itself and is received into the intersubjective life-world.[35]

The result is, of course, never complete, as it remains always open to further interpretation. But having achieved this form of beingness, the creative object leaves the agency of the individual and enters into the realm of the social. At this point, the first stage of meaning has been inscribed (by the creative agent) onto the life-world, and becomes part of its contextual content, as an event within the real. This is what occurs in the creation of a work of art: the human creative imagination acts on objects within its experience in such a way as to express a unique significance. In this way, the creative object and the creative agent work together to reveal some aspect of the ontopoietic process of life. In observing, analyzing, and interpreting the work of art, we discover the ontopoietic design of individuation. Phenomenological inquiry thus leads us towards understanding the cosmos as a whole.

For Tymieniecka's purpose will not have been met until she has explained "the nature of man's self-interpretation-in-existence as a process intrinsic to the process of life itself."[36] It is in this regard that Tymieniecka is able to undo Kant's false dichotomy between the phenomenal and the noumenal. In the system of Kantian idealism, the things themselves are always out of reach of the senses, which are only given access to the phenomena as already constituted and constitutive of the subject's world. The perceiving, cognizing subject always arrives too late to create or construct any other part of reality than the categories of reason. The subject is forever excluded from the actual process of creation, and the noumena, wherever and whatever they may be, are withheld from truly

free human action. Yet Kant acknowledged that "originality and novelty within human constitutive functions – here meaning-bestowing functions – is found in 'exemplary works of art.'" Tymieniecka maintains that Kant's meaning can only be made clear by application of her understanding of the creative process as intrinsic to the process of life itself.

Kant appears to mean that the work of art can constitute some new form of meaning to add (afterhand) to the pre-constituted world of phenomena, and that this is the utmost limit of human freedom. On the contrary, Tymieniecka maintains that the activity of creative orchestration inherent in the workings of the *imaginatio creatrix* can (and does continually) add new and original aspects and forms of meaning in both the phenomenal and the noumenal realms, by adding new types of significance, new ideas, new levels of understanding and expression, not merely in the aesthetic realm (of works of art), but also in the realms of metaphysics and ethics. The human creative process is not limited to the phenomenal: it makes actual inroads in and constructions upon the true, the beautiful and the good. It does so by creating new networks of understanding – not merely new models of understanding, but actually new specific ideas, unique frameworks on which new canvases can be stretched and new concepts sketched.

Tymieniecka asserts that Husserl was so focused on the one end of his phenomenological inquiry of transcendental consciousness "at its very peak of constructive complexity – the peak, in which he himself saw the fulfillment of the telos of the human historical genesis – [that] he could not have seen the amazing uniqueness of its emergence as such."[37] Husserl failed to see that the fact of emergence from the life-world places consciousness at the 'peak of constructive complexity,' but that the peak is itself a point of departure: from that peak the human creative forge must begin to create its own world of meaning. That is, the human at the peak cannot be interpreted by anything less than itself, but must rather begin to forge its own network of interpretation, significance, and meaning. This is the work of the *imaginatio creatrix*, constructing from the circumstances of the Human Condition the unique significance of the individual consciousness, and so enabling the individual to transcend his/her conditions as a unique incarnation of the creative process of life. The greatest work of art is the creation of the human person by the vital forces of being, which is at one and the same time a unity of functioning processes (organic, cognitive, semiotic) and a unique self-interpretative identity. The person incarnates the creative process of life. "The human person is

simultaneously the effect and the agent, the embodiment of [the *imaginatio creatrix*]."[38]

Understood in this way, the human person is not isolated in autonomy, but rather is seen as the integral nucleus of all creative activity. The person is simultaneously the peak of complexity of the vital forces and the means by which the vital, elemental forces can come to unique significance. This is uniquely true of human being because of our ability to operate through the moral, aesthetic, and vital senses. It is only through the human that life can achieve its goal of differentiated self-interpretation within the unity-of-everything-there-is-alive. The human is the nodal point of all creativity:

> … the human person is the 'processor' of all the modes of life's forces, form, energetic complexes, etc., which in a constant influx come with their synergetic virtualities and pass through its intergenerative schemas acquiring in them a frame of new meaningfulness … [which] surges amid and from the all-embracing human significance of life, and yet it expresses all of the forces and predispositions of nature by which it is informed. Thus the human person is at the heart of the meaningfulness of life at large.[39]

The essence of human being, then, can no longer be seen as merely rational; such a designation is far too limited. Rather, Tymieniecka urges us to consider the essence of the human being as creative: creative of the meaning and sense of our world, of the unique exemplar of life's own creative drive, and creative of our own individual authenticity. In this way, human being is creative on all levels, in terms of truth, beauty, and goodness.

If human being were only interested in survival, these other levels of creativity would not occur to consciousness. But the creative progress of life and the creative progress of self-interpretative individualization do not concern themselves merely with the virtualities of vitality, but also, and more substantively, with the other virtualities that are open to human creativity, namely the production of meaning and value. Thus the human is always looking beyond itself, beyond the vital sense, towards the aesthetic and moral senses, to discover how life can be made more beautiful, more valuable, more in line with its authentic potential. In the lived interpretation of the moral sense, the person begins to realize the virtualities of living with and for others; in aesthetic enjoyment the person find the lived fullness of consciousness at the very limits of its realizability. Both these senses operate within the realm "of man's significance, of his self-interpretation in existence: of the *social world*." For the first step of transcendence is the step that takes the person from consideration of self

to consideration of others. Only once that step has been taken can self-individuation truly begin, and thus, the beginning of the realization of the creative process of life itself.

IV. WHY CREATIVITY?

We have, at this point, provided a brief outline of the development of Tymieniecka's critique of reason over the span of some thirty years. One final question remains to be addressed at this juncture. Why has creativity been privileged by Tymieniecka as the defining characteristic of human being?

The answer is surprisingly (and perhaps deceptively) simple: because human being is the only discrete being who bears consciously the ontological demand of life itself, "the yearning to give ultimate significance" to the creative enterprise of being. For Tymieniecka, the self-reflective quest for meaning is a reflection of being's own creative progression towards self-interpretation, manifestation as unique differentiation within the unity of everything-that-is-alive. Life, she says, seeks fulfillment not merely in manifestation, but in the attainment of unique significance. To live "means to delineate a self-individualized path of constructive advance while simultaneously endowing with significance each step of its articulation and progress. ..."[40] Life's own process provides the answer to this question and the reason for the question: creativity is the force which brings order to the process of being.

Our previous analysis showed that it is not reason – whether that of mathematics, that of the Platonic forms, or of the universal patterns of working consciousness – that brings order into life. On the contrary, *it is life which brings forth the multiplicity of ratios, rationales and reasons in order to unfold its constructive course.*[41]

Examination of human creativity has made it possible for us to understand the process of life.[42] It was there within us all the time.

In the creative act ... we touch at the springs of life's complete synthesis: *the generative synergy of all rationalities.* From the creative act of man there surges the prodigious system of life's individualization-in-progress which synthesizes the entire range of life's rationalities.[43]

Over the past thirty years, Tymieniecka has conclusively established creativity as the Archimedean point of unity within life's constructive breadth. As we trace the movement of life's creative process in our own, we discover not only the possibility of human sense-giving, but the

fundamental ground of beingness, how life emerges from mere vitality into meaning through the development of significance. Tymieniecka's research has revealed to us our true nature as *homo creator*, integrally rooted in the ongoing process of becoming, free to transcend our life-world and take on the challenges of the new millennium. Tymieniecka has prepared the ground for a new era of philosophy, beyond the tyranny of reason, in the freedom offered by the creative imagination. We eagerly await the next phase of her revolution.

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NOTES

[1] Anna-Teresa Tymieniecka, *Logos and Life*, book IV, 345.
[2] Ibid., 189.
[3] "Imaginatio Creatrix: The 'Creative' versus the 'Constitutive' Function of Man, and the 'Possible Worlds'", *Analecta Husserliana*, vol. 111, 9 (Dordrecht: Reidel, 1974) [Hereinafter "Imaginatio Creatrix.]
[4] "See especially *Analecta Husserliana*, vol. 7, 9, 12, 24, and 25.
[5] *Logos and Life*, book IV, 252ff.
[6] "Imaginatio Creatrix", 5.
[7] Ibid., 253ff.
[8] Ibid., 11.
[9] Ibid., 15.
[10] Ibid., 35.
[11] "Imaginatio Creatrix", 36.
[12] Ibid., 38.
[13] "The Human Being in Action: The Irreducible Element in Man," *Analecta Husserliana*, vol. 7, 183.
[14] Thomas Ryba, "Elemental Forms, Creativity and the Transformative Power of Literature in A-T. Tymieniecka's *Tractatus Brevis*", *Analecta Husserliana*, vol. 38, 4.
[15] *Tractatus Brevis* (Dordrecht: Kluwer, 1990), 10. [Hereinafter TB.]
[16] Ryba, op. cit, 9, referencing TB, 29.
[17] Ibid., 10, referencing TB, 39.
[18] Ibid., 12ff.
[19] Loc. cit., quoting TB, 137.
[20] Ryba, op. cit., 14.
[21] Ibid., 16, referencing TB, ix.
[22] Ibid., 16ff, referencing TB, 38.
[23] Ibid., 25.
[24] Thomas Ryba's 1992 essay explores this work at length and with great clarity.
[25] Ryba, op. cit., 19.
[26] Ibid., 20.
[27] Ibid., 22.

28   Vol. 24, 168.
29   A-T. Tymieniecka, *Logos and Life: Creative Experience and the Critique of Reason* (Dordrecht: Kluwer, 1988), *Analecta Husserliana*, vol. 24, 171. [Hereinafter Logos and Life, vol. 2.].
30   Ibid., 172.
32   Ibid., 175.
33   Ibid., 180.
34   Ibid., 182.
35   Logos and Life, vol. 2, 186.
36   Ibid., 320.
37   Ibid., 325.
38   Ibid., 384.
39   Ibid., 384.
40   A-T. Tymieniecka, *Logos and Life. vol. 3. The Three Movements of the Soul* (Dordrecht: Kluwer, 1988). *Analecta Husserliana*, vol. 25, xxviii. [Hereinafter Logos and Life, vol. 33.].
41   Ibid., 195.
42   Subsequently (especially in her *Poetica Nova*), Tymieniecka has developed this theory further.
43   Logos and Life, vol. 3, 195.

SECTION I
THE ONTOPOIETIC SPREAD OF THE LOGOS OF LIFE

Louis Houthakker in the inner garden of the *Convitto*.

CARMEN COZMA

AROUND THE ARETELOGICAL CHALLENGE OF THE "ONTOPOIESIS OF LIFE"

As an exegete of "Phenomenology of Life" remarks, "to a greater extent than any philosopher in the entire Western tradition, Anna-Teresa Tymieniecka has espoused the central and fundamental importance of the creative impulse in the Human Condition, which then participates in the whole that is life".[1]

Effectively, the concern to explore, to enlighten and understand the *human* and *creativity* on the route of *life's progress* represents, in our opinion, the distinct merit of Anna-Teresa Tymieniecka to open philosophy's horizons through a New Humanism project – very necessary to surpass the contemporary spiritual crisis – and to offer grounds of revival to an exhausted, alienated, "bewildered humanity". The "Ontopoiesis of Life and Human Condition" – the core of "Phenomenology of Life" – gives an authentic chance for *human restoration*, in terms of a "New Enlightenment", "a new awareness of all the forces carrying life and with that ever-widening horizons", achieving "a new understanding of our place in the cosmos and the web of life".[2] It represents a worthy cultural contribution, articulated in an original attempt to design the path of our retrieval through "our state of fundamental ontopoietic ingrowness in life and the world around and within us"[3] as a retort to the present conditions of general confusion, uncertainty and angst, of incoherence in a worldwide dissemination, when "we find ourselves on the slopes of a volcano that may erupt at any time".[4]

The uprootedness from natural support, the threat of a spiritual sterility or even disintegration, the appearance of dangerous artificial dependencies, the snaps in communication marking a "total disarray" – first of all, a moral disarray – require a profound upheaval of reflection and attitude. More than ever, man needs to look for a viable way to re-make the existential order, transforming himself through a spiritual revitalization. There is in the uniqueness of the *spiritual act* – privileged by Anna-Teresa Tymieniecka's phenomenological investigation – the opportunity that must be turned to find a recovery in life's labyrinth. A major exigency is more and more obvious: the need to return to the primordial values of ethics and morality – as a universal guide for *human* experience. Actually,

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we need to re-significate the *human* in its plenary meaning and creative function – the thread of the "Ontopoiesis" vision.

Brought into play is the urge to enact a revolutionary metamorphosis of the personal, social, and cosmic style-to-be(come), through an "*esthetical* and *ethical* act": "the act of existence's revelation in its poietical dimension" – a signaled fact, also, in the framework of the contemporary transdisciplinarity's trend, into the meaningfulness of the Greek *ποιηιν/poiein*, as the process needed to transcend the plurality of contradictory reality and move into a coherent re-unification of the world, in which man has to prove his conscious verticality, understanding that: "*The greatest work – the Great Creation – is exactly his very own life*".[5] The *creative* destiny of man leads him to the climax level of beingness: namely, that of the *human* – a synthetic concept for moral fulfillment, the embodiment of the *Virtue*, corresponding to the Greek *αρετη/àreté*.

In the endeavor to motivate the 'aretelogical challenge of the Ontopoiesis of Life', we start from the ethics' resonance of Anna-Teresa Tymieniecka's work with the following work to underline the relevance of an 'aretelogy', as an 'ethics of virtue'.

Our very own existence and becoming suppose a reference to ethics as ground for the spiritual increase, for assessment and action into the *human* horizon. Culminating in the "creative self" – the last stage after "the individual" and "the person", according to Tymieniecka's thesis about the study of "the very web of meaningfulness of man's existence"[6] – the *human* is the climax for *ηθος/èthos*, for the essential *character* of man. Self-individualization-in-existence, the "ontopoietical vision" opens toward the value of the self-creation process, which is predominantly a moral one. Here occurs *virtue's* work, in its original meaning as the Ancient Greek philosophers used the concept *αρετη/àreté*: man's merit/excellence, an intrinsic value, transfiguring after the transcendental model within the humanization work, the capacity to accomplish in the best way possible the very own function that for man exists.[7] Therefore, 'to become into virtue' means 'to become into *human*', into that singular creative transfiguration in freedom and dignity, passing throughout the contradictory tensions into the most propitious equilibrium and harmony of life. Called to becoming on the upward axiologic-normative matrix, *àreté* discloses the 'royal path' that man can and must inscribe in the world as subject of moral sovereignty and responsibility.

Defining man's *excellence* as axis to enable his self-creation, *àreté* plays the determinant role within "the ontopoietic deployment of life". Both re-identification of the *human*, and re-construction of the communal life-

world through man's creative organization of specifically sense-bestowing activities, the "Ontopoiesis' phenomenology" provides fruitful elements for an aretelogical enterprise.

Through a diversity of hypostases, like: 'speculative' and 'practical wisdom', 'temperance', 'courage', justice', 'freedom', 'benevolence', 'solidarity', 'love', etc. – *àreté* is a desirable disposition, the state of character transposed in man's behavior, which helps him to surpass the difficulties, obstacles, failures, constraints of existence, and to inscribe his biography as a constructive, a creative one in the world-context; to motivate his commitment into joy, trust, harmony, into the life plenitude's instilling – in terms of an "enjoyment's ethics"; an ethics having as criteria: "the positivity, the reciprocity, and the singularity", revealing new perspectives for a practice of healthy and happy life.[8]

Above all, the peculiar aretelogical challenge has been suggested to us owing to Anna-Teresa Tymieniecka's insistence on the value of *measure*. Throughout the "ontopoietical process", we find an emphasis on the need for *measure*, of promotion and applying *measure* as "a common indispensable denominator" for the entire existence: "the measure of all things, a point from which to gain purchase on reality", displaying a responsible commitment toward all; for the founder of "Phenomenology of Life", *measure* and *commitment* representing "the crucial requirements of humanity in its present disarray".[9]

Measure represents a cardinal problem in the "Ontopoiesis of Life"; and, in our sphere of interest, it enlightens us regarding the semantic plenitude of *àreté*. How else than by grasping the sense of measure can we catch better the meaning of *àreté*? Since Aristotle, to Stéphane Lupasco and André Comte-Sponville, isn't this supreme concept of value defined as 'a mean between two extremes'/reconciliation of contradictory tensions? Respectively, "the midst way between excess and deficiency";[10] "the equilibrium of potentialization and actualization energy in *T state*";[11] "the narrow climax between two opposite abysses"?[12] Precisely, isn't *àreté* 'the intermediary's excellence'? The *measure*, finally? That "measure or moderation" which resumes all the *virtue*'s embodiments as we can read in a great Renaissance anthology, like *Fiore di Virtù*. Not less, the same measure must be re-activated in contemporary applications of ethics, as a necessary compromise between a multitude of polar couples: 'man and nature', 'present and future', 'civilization and environment', 'technoscientist success and humanist progress', 'efficiency and satisfaction', 'rights and duties', etc. As the way of life suitable for man, for his moral upsurge into authentic self-fulfillment, *àreté* means *measure*; the *measure* in the

play of opposites, carrying on both what 'is ought' and 'is desirable' for life's progress.

Setting between 'too little' and 'too much', as avoidance of extremes, mixing 'desire and need', 'delight and imperative', 'preferences and rejections', 'choices and refusals', as the midst state – that of the dynamic equilibrium of antagonisms – *measure* makes the nucleus of *àreté*, of *human excellence*. It is the *just medium* – the Greek μεσοτης/*mesótes*; in the Latin version: *aurea mediocritas* – the *just average*, functioning in the "ontopoietic, specifically human self-individualization", and concomitantly "in the coordination and harmonization of the whole of life".[13]

Experimenting with and assuming contradictions, but aiming towards equilibrium which sustains creation, development, and preservation, through *àreté-measure*, man coordinates the balance of his confrontation with the given world and his creative capacity to transform it, reaching the position of "the custodian of life's equilibrium".[14] Far from an abstract principle, *measure* must be at least one of the greatest vital importance; actually, it is a "key-principle" of life, a fundamental "quality" that rises above the opposed propensities "to a new, emergent form of life's organization".[15]

Venturing an aretelogical approach regarding "Ontopoiesis of Life and Human Condition", it has to be spotlighted from the beginning that our author prefers the classic modality of philosophizing, reflection and assessment that resorts to the supreme, eternal, affirmative values of life, set in ethics' territory. Categories such as: deliberation, choice, will, decision, responsibility, freedom, fulfillment are frequently brought in Anna-Teresa Tymieniecka's discourse into an idea of the *human's excellence*.

A sign of man's potential is the ability to affirm for himself, through selectiveness and choice, his very own creative course of life; such *human* existence must be permanently nurtured and enriched like the highest honor and duty of man-in-existence. It requires the activation of those virtualities named by Anna-Teresa Tymieniecka: "the inventive/creative proficiency, the *imaginatio creatrix*, and the will" establishing "the human living being in a most particular situation with respect to /.../ the entire existential schema of living beingness".[16]

Dynamic, synthetically hypostased for *àreté*, the *human* represents man's ideal form of life among all living beings, marking his "polyphonic inward life" as well as his "outward action".[17]

Putting into action 'sameness' and 'distinctiveness', moving between chaos and ordering, conflict and conciliation, struggle and harmonization, in the framework of an unique advancement to all the spheres of the

'Logos of Life', man holds the central place in the worldly existence to maintain and simultaneously to invent it by a continuous effort to transcend what is given, endowing it with a spiritual meaning.

Scanning the deepest progressive levels of the character of life (the organic, vital, psychic, social, cultural)[18] to unfold an integral image, the recourse to "a completely rehauled ethics" and to the morality "as the expression of a style in human relations"[19] pointing to "our very *ontopoietic ingrowness*" within the life context is clearly made through the recognition of the moral principles and norms' validity, through the raising of "calls for ethical comportment in all sectors of life".[20]

The very manner in which she conceives of 'truth' – as "the ontopoietic vortex of life" – incorporates a "basic trust in life" or "self-awareness in life" and simultaneously "a trust in ourselves as well as in the life system crystallized in our living world".[21] This entails a moral sense-bestowing within the balance of a given reality and of a projected ideal to optimize it ceaselessly. For Anna-Teresa Tymieniecka, "*the search for truth is the constructive device intrinsic to the logos' ontopoietic manifestation in life*".[22] Especially, the ontopoietical paradigm reveals a foundational aretaic significance through issues of "moral valuation" and "moral sense".

An important parameter for "the unity of sharing-in-life", for stopping the tearing of the physical and spiritual orders of existence, "moral valuation" is introduced into the living arena through the "Benevolent Sentiment", with the subjective concern for the Other. "A prompting force", "a dynamic, novel synergy", the benevolent sentiment and attitude toward life in general "allow the human being to become 'human' /.../ Here is the motivation for the common good of life, solidarity and responsibility".[23] It consists in "the measuring of 'what everyone is due' beyond strictly individuality";[24] the *moral valuation* presents itself as a "knot principle": the *measure* that makes possible the coherence, the unity, of life's system.

From the Ontopoiesis' defining triptych of the emergent valuative factors, the "carriers and distributors of reason":[25] the "intellective, aesthetic/poetic, and moral senses", we particularly take into due consideration the relevance of the "moral sense" within the logos of life. Enlivening in the depth of man's soul and guiding him within "the interdependencies in existential ties and conditions among all living beingness",[26] the *moral sense* plays a decisive role for the human creative condition to reorganize the entire existential system. In his "inner functioning", as well as orientating toward "outer reality", man activates the *moral sense* for well-being, for a psycho-somatic health, and not less for a sociocommunal therapy,

displaying a perpetual care, respect, interest, and responsibility for the network of life involvement.

Interfering with the *intellective* and *aesthetic* senses, emerging through "Imaginatio Creatrix", the *moral sense* marks the capacity of man to unfold his creativity into humanization in unity of everything-is-alive-in-the-world, promoting a communal significance of life. Through reason and order, beauty and sublime, enjoyment and harmony, "the three meaning-giving factors that the human condition introduced into the life-schema"[27] enable *human creativiy* to transcend the limits of existence, to enrich and embellish it permanently; and, moreover, "the moral sense makes the human being CUSTODIAN OF EVERYTHING THERE IS ALIVE".[28]

As we've already mentioned, a central problem in the topics of "Phenomenology of Life and of the Human Condition" is the *measure*. It is a problem through which the author of this philosophy unfolds an insight investigation, a fruitful study in the innermost articulations of the great expanse of life, with reverberations toward an aretelogical point of view. On the one hand, *measure* enables an equilibrium in the flux of inner forces of man – as moral agent, tensioned by various thoughts, feelings, emotions, hopes, whims, passions, creeds, interests, convictions, motivations, aims, concerns, attitudes, habits, etc. On the other hand, *measure* guides and orders the human subject into equilibrium with the flux of external forces, setting him in concord with society's norms and Nature's laws.

Measure is invoked by Anna-Teresa Tymieniecka for each of the three pivotal factors that circumscribe "the specific metaphysical context of Phenomenology of Life":[29] the self-individualizing principle of life, the entelechial design of life's unfolding, and the creative virtuality of life that brings about the human condition. Thus, she exposes "the self-individual-ization in the stream of life as the universal measuring stick", "the entel-echial ontopoietic design of self-individualization-in-existence as the axis of a universal measure", and "the human creative condition" appealing measure in its ordering and evaluating function within the ontopoietic progress.[30]

Anna-Teresa Tymieniecka's concern to re-activate "the universal call for measure" significance is completely justified – at least by the present crisis situation, when "bewildered humanity" must discover a peculiar knowledge, a minimal wisdom for a viable way to direct the human-mode-of-being, to order existence, to organize life; lastly, to instill and to elevate the spirit of life. Much more than ever, man has to aquire aware-

ness of the meaning of unification, an integrator conception in respect to life, pursuing *measure* and *commitment* scrutiny into grasping the balance of reality and the ideal, of his vital needs and aspirations, of the present and the future for humanity, for the world.

Here we find the reason for which, in the Ontopoiesis' area, *measure* is tackled as the key-principle of all the things concerning life. It is a fundamental criterion to motivate and estimate man's deliberation, choice, decision making, attitude, and behavior, in accordance with moral exigencies and opportunities. Actually, Anna-Teresa Tymieniecka proposes "a new vision of the world of life as such in order that there may be distilled from it the measure and commitment now needed, for today the very survival of life hangs on our finding and maintaining balance in that world".[31]

Measure's value and principle open, also, into another plan – not less significant for "Phenomenology of Life" and its central nerve: the "life's ontopoiesis" – namely, that of the intimate unity of 'èthos-lógos-kósmos'. As a dynamic cosmological system, "Phenomenology of Life" provides a nuance of reflection regarding the interaction 'man-Nature'; it "means the uncovering of the inner workings of nature as they emerge in the human creative act".[32]

Again, we can catch a principle of aretaic relevance: 'to live in accordance with Nature' – the old precept of Stoics, brought up to date by the environmental ethics through the principle of 'respect for the inherent value of Nature'. Taking into account the 'Good' not only for man, but also for the whole ecosystem, 'to live in accordance with Nature' requires an appropriate conception centered on life, considering "the entire cosmos/bios/world as the carrier of life".[33] It is a conception founded on the recognition of the "knot" place of man with respect to the total life expanse, simultaneously disclaiming "any anthropocentric privilege for the human being";[34] on the contrary, man must have an awareness of and assume a unique responsibility toward all. By distinguishing – and not by isolating – from the natural world-context, man must participate in life's progress within the entire existential scheme in consonance with Nature.

Drawing man's own project for existence within a common territory of life, putting at stake the virtualities of 'sameness' and 'alterity', the "Ontopoiesis of Life" sheds light on the specific status of human being as self-creator who transcends the natural area by inventing an other, "working himself out of the texture of Nature".[35] At the same time, inscribing himself "into the universal scheme work of the Cosmos",[36]

introducing his peculiar route of becoming "with respect to the laws of Nature and of the Cosmos",[37] with respect to the unity of life.

In terms of a basic learning about the dialectical identity 'èthos-lógos-kósmos', the major importance of *measure* comes into the foreground. According to Anna-Teresa Tymieniecka, "Nature-Life bears a measure for the intrinsic/extrinsic life network itself and for each participant throughout the web of the unity-of-everthing-there-is-alive".[38]

A kind of 'cosmicization' is experienced by man, in his access to the *universal harmony* – the meaning of the Greek *κοσμος/kósmos*. 'To live in accordance with Nature' implies to bring in order: *διακοσμειν/diakósmein* – a sort of embodiment for *αρετη/àreté* through which man displays his highest value, his 'moral nobleness' as *κοσμιοτης/kosmiótes* (including even the classical ideal of *καλλοκαγαθια/kalokagatheia*) in its function to sustain the necessary equilibrium within himself, with the others, with the world. Thus, we get a better comprehension of the *νομος φυσηος/nómos physeos'* significance for man in his responsible participation towards the *human's restoration* – the guiding task of an aretelogy. Unity, symmetry, proportion, reason, law, harmony, *measure* are signs for *àreté*, in accordance with the Universe's model, which is "therefore named Cosmos /.../ and not chaos",[39] following the "harmonies and the revolutions of Universe" in order "to achieve forever the true life given by gods".[40]

And so, we come to the meaning of *àreté – 'correspondence with Nature'*, as Zeno from Cition stated in the assumption: "κατ' αρετη ζην"; *àreté* having to be found in man's power to achieve the very own function for which he is existing, and that is given to him by Nature.[41]

Generally, the quality of life requires one to re-learn from the Universe's rhythms and to re-set oneself in compliance with these; to maintain man's solidarity with the Cosmos, his care and responsibility for Nature must exist; and to unfold his creative condition under the auspices of the *measure*'s principle and of *harmony*'s law, man needs the "cosmicization" process leading to an eternal life of total creation.[42]

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NOTES

[1]   Gary Backhaus, "Anna-Teresa Tymieniecka: The Trajectory of Her Thought from Eidetic Phenomenology to the Phenomenology of Life", in *Phenomenological Inquiry* 25 (2001), p. 52.

[2]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", in *Phenomenological Inquiry* 19 (1995), p. 26.

[3]   Anna-Teresa Tymieniecka, "Truth – the Ontopoietic Vortex of Life", in *Phenomenological Inquiry* 25 (2001), pp. 12–13.

[4]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., pp. 30–31.

[5]   Cf. Basarab Nicolescu, *La Transdisciplinarité. Manifeste* (Monaco: Éditions du Rocher, 1996).

[6]   Anna-Teresa Tymieniecka, "The Creative Self and the Other in Man's Self-Interpretation", in A-T. Tymieniecka (ed.), Analecta Husserliana, Vol. 6 (1977), p. 155. Dordrecht: D. Reidel Publishing Company.

[7]   Cf. Diogenes Laertius, *Lives and Doctrines of Eminent Philosophers*, Romanian translation (Bucharest: Ed. Academiei Române, 1963).

[8]   Robert Misrahi, *La signification de l'éthique* (Paris: Synthélabo, 1995), pp. 98, 103.

[9]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., p. 31.

[10]   Aristotle, *Nicomachean Ethics*, 1107a 5–7.

[11]   Cf. Stéphane Lupasco, *L'homme et ses trois éthiques* (Monaco: Editions du Rocher, 1986).

[12]   Cf. André Comte-Sponville, *Petit traité des grandes vertus* (Paris: Presses Universitaires de France, 1995).

[13]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life," op. cit., p. 36.

[14]   Ibid., p. 51.

[15]   Gary Backhaus, "Anna-Teresa Tymieniecka: The Trajectory of Her Thought from Eidetic Phenomenology to the Phenomenology of Life", op. cit., p. 41.

[16]   Anna-Teresa Tymieniecka, "Phenomenology of Life and the New Critique of Reason: From Husserl's Philosophy to the Phenomenology of Life and the Human Condition", in A-T. Tymieniecka (ed.), Analecta Husserliana, Vol. 29 (1990), pp. 12–13.

[17]   Cf. Anna-Teresa Tymieniecka, "The Creative Self and the Other in Man's Self-Interpretation", op. cit., p. 181.

[18]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., p. 35.

[19]   Ibid., p. 33.

[20]   Ibid., p. 32.

[21]   Anna-Teresa Tymieniecka, "Truth – the Ontopoietic Vortex of Life", op. cit., p. 8.

[22]   Ibid., p. 12.

[23]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., pp. 48–49.

[24]   Anna-Teresa Tymieniecka, "Phenomenology of Life and the New Critique of Reason: From Husserl's Philosophy to the Phenomenology of Life and the Human Condition", op. cit., p. 16.

[25]   Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., p. 45.

[26]   Anna-Teresa Tymieniecka, "Phenomenology of Life and the New Critique of Reason: From Husserl's Philosophy to the Phenomenology of Life and the Human Condition", op. cit., p. 16.

[27]   Ibid., p. 13.

[28]   Ibid., p. 16.

[29] Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., p. 37.
[30] Ibid., pp. 36, 38, 41.
[31] Ibid., p. 28.
[32] Ibid., p. 38.
[33] Ibid., p. 37.
[34] Ibid.
[35] Anna-Teresa Tymieniecka, "The Creative Self and the Other in Man's Self-Interpretation", op. cit., p. 158.
[36] Ibid.
[37] Ibid., p. 161.
[38] Anna-Teresa Tymieniecka, "Measure and the Ontopoietic Self-Individualization of Life", op. cit., p. 44.
[39] Plato, *Gorgias*, 508a.
[40] Plato, *Timaeus*, 90d.
[41] Diogenes Laertius, *Lives and Doctrines of Eminent Philosophers*, op. cit., p. 354.
[42] Mircea Eliade, *Romanian Prophetism/Profetism Românesc*, Ed. Roza Vinturilor (Bucharest, 1990), p. 110.

NANCY MARDAS

THE CIPHER AS THE UNITY OF SIGNIFIER AND SIGNIFIED

INTRODUCTION

This is the 20th anniversary of the publication of Tymieniecka's essay "Poetica Nova."[1] It is, coincidentally, twenty-five years since the publication of the essay in which she introduced the concept of the 'cipher' as the means by which human being creates and establishes itself within the life-world.[2]

A great deal has transpired – in philosophy and in the life-world – since the publication of these two seminal essays. My task here today is to bring our focus back onto Tymieniecka's central insights, and to show their importance and their relevance to philosophical discourse at the beginning of this new century. I shall work here like a jeweler, placing these pearls of phenomenological acumen into a new setting: the context of the most famous pair of binary oppositions noted by Jacques Derrida for the parallel processes of life and language: the signifier and the signified. This is not, I would like to stress, an attempt to present Tymieniecka as a philosopher with a post-modern attitude or project. Rather, my purpose here is to explain how her views can come to the aid of the post-modern failure to provide a bridge between ontology, aesthetics, and ethics – a bridge for which I feel Tymieniecka has laid the foundations in these two trenchant essays. Serious reflection on Tymieniecka's notions of the cipher and the creative forge will open a new path for a post-modern re-consideration of the problem of the other. Tymieniecka draws on the thought of Gadamer, Ricoeur, and Levinas (among others), while at the same time going beyond them, setting out a completely new and vibrant conception of the fundamental questions of metaphysics, ethics, and aesthetics.

I. THE CIPHER: THE EXISTENTIAL AND CREATIVE INSCRIPTION OF THE SELF IN THE WORLD

Within the structural framework of the concept of ontopoeisis, we find Tymieniecka arguing for a more active understanding of the phenomena of human being than Husserl was prepared to acknowledge. What leads

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up to emergence into the world (*phainomena*), she says, is not passive in any sense. Rather, as a demonstration of intentionality, will, and agency, self-interpretation serves both to constitute and construct the self, through a series of decisions over against otherness. Tymieniecka goes so far as to assert that the self is 'given' (as part of the data of the life-world) only in potentiality. One can only be defined as *human* if one has moved beyond the basic levels of individual and even of person, onto the level of the creative self, which creates itself by establishing its meaningfulness within the life-world.

This creative agency accomplishes two essential tasks. First, it serves to break our bondage to Nature, by establishing the self as not merely 'given' but as self-projective into the realm of the given. By "infusing with … personal experience" the otherwise empty data of the life-world, the human being creates meaning. In the other direction, creative self-explication takes place in the context of the conscious other. I am a self precisely because I am not an anonymous agent, precisely because of the meaning which I have for others. By choosing to insert myself into the spectrum of human patterns of meaning, I create myself as not merely a passive carrier of meaning, but an engineer of meaning. As I move through the "common territory of mutual relevance," I inscribe myself both into otherness and onto the other. I write myself into my life. (CSO, 164)

But the fragmentary nature of my life is not a source of nihilistic despair, as it is for Derrida and some of the other post-modern thinkers. In Tymieniecka's schema I accept myself as a fragment; this fact does not preclude the possibility of meaningfulness. In part, the limitations of the life-world demand such acceptance; so too, the fact that I may only choose to actualize one from a spectrum of possible permutations in any given situation. Yet I am not **only** a fragment. Each decision is another thread in the weaving of 'the web of meaning' which I and the others in my life-world are constantly fashioning. That is, I cannot become a self alone. The self and the other are correlative poles of alterity, "and yet, his alterity is not a hindrance; it is the essential touchstone of my own most intimate search after a meaning to give to himself" (CSO, 165). In this construction, Tymieniecka goes beyond even Levinas' radical interpretation of an ethics based on encountering the other, whereby my subjectivity is only established **if** and **as** I subject myself to the other.[3] Tymieniecka asserts that finding the other establishes me **ontologically**.

I, as the self which seeks to discover and establish my own sameness within a pattern of existence, become 'myself,' that is, 'a person,' only insofar as I find this pattern together

with an other. He himself must leave within my emerging personal *schema* the anonymity of a real individual and enter into it through my discovery of *his own* sameness. (CSO, 165)

By interpreting the other, therefore, I find the key to myself. This phenomenon, then, is not 'merely' the foundation for a hermeneutic of human being (which it also is – as Heidegger would agree), or even for an ethics, but for an ontology. Entering into the world of the other I constitute and construct myself as both a point and an instrument of interpretation, in the creative analysis of the life-world. If we view life as a creative process of self-explication, we begin to see the human as

a text, that is, a unified pattern of consistent meanings, reposing 'immanently' within itself. This meaningful pattern plays ... the role of a watershed between the Initial Spontaneity [of being] and our interpretation of it through our own being, or of a canvas which ... serves us as the medium upon which we will *ourselves embroider a new texture of ... transfiguration.* (CSO, 169ff.)

We will get back to the idea of the self as text presently. The creative analysis of this existential text which we are is an interrogation into the phenomena of our human being, an inquiry into the phenomena of what lies between: between self and other, between what is given and what is made, and ultimately between what is and what is known. To get to the cipher we must stretch ourselves in several directions at once. We must work our way out to the outermost edges of what can be known of the life-world. At the same time, we must find our way back to the origins of the self. Yet too, at the same time we must inquire into the other, in order to find the self, and into art, to see what might be revealed there. And all the while, we are still confronted by the question of meaning.

Yet even as we try to get 'to' the cipher, it is the cipher itself that makes this project feasible. For we cannot hope to crack the code of meaning without some key. And Tymieniecka affirms that it is in developing the cipher that the creative self comes into being. For in the end, she says, we have no meaning except the meaning which we make ourselves, and *by means of which we make ourselves* – and one another. The challenge of the cipher is to decode the message embedded within us, and so bring it and ourselves into being.

The message has both a creator and a recipient – and here Tymieniecka moves us onto a new plane. Turning to art, she says, "... the ciphering of the work of art which gives 'body' to the vision with its message is necessarily the self-explication of *man in his new, creative specifically human self* " (CSO, 181). Ciphering is "a deliberate selection of forms and

means" by which the self moves from an individual inscription into the
script of the dialogue that then takes place with the other, the recipient
of the message. Creative self-explication, therefore, is **essentially** communi-
cation. As such, it is essentially interminable, never completed, constantly
unfolding, being constructed, creating something new through the endless
process of interpretation.

II. THE CREATIVE FORGE

Tymieniecka ends her 1977 essay with a question: "What are the condi-
tions which would have to be fulfilled to enable us to reach its unifying
cipher?" (i.e., the unification of self and other). Her 1982 essay *Poetica
Nova* seeks to provide an answer to this question via a deeper examination
of the creative process, specifically the creation of literature. She seeks in
this essay to correct what she perceives as a misunderstanding between
philosophy and literature. Somewhere along the line (probably in the
development of rationalism), philosophy has taken over the discussion of
the fundamental questions of meaning. Literature is posited now as
perhaps the handmaid of philosophy, but little more. Tymieniecka holds
fast to the conviction that, just as the self cannot 'find' itself without the
other, but rather creates its meaning through communication with the
other, so the two disciplines of philosophy and literature cannot find the
'answers' to the fundamental questions on their own: each needs
the counterbalance of the other. For life, Tymieniecka asserts, is not
merely a matter of the subject's working-through of the facts and events
of the life-world. Human life is not constituted merely by phenomena,
but more importantly by interpretation of phenomena: the assignation of
significance. This is a creative process, and we can learn much about the
process of creation by examining works of literary art.

The rational and creative faculties must work hand in hand on this
endeavor. We must, she says, 'go deeper than the intellect to find meaning,'
to what she calls the 'subterranean' level. Intellectual inquiry is merely
the first step; we need to advance to the level of the emotions and impulses
which drive us, where our genetic constitution begins to elucidate for us
our place in the life-world. Both the intellect and the imagination deal
with the same phenomena, both are inextricably intertwined in the 'knot'
of meaning-seeking. Thus, she says, literary work is generative; like the
cipher, it exists to make sense of and then add the self to life experience,
and then to transform the world by means of one's contribution to it.

The inquiry of the creative process demands a movement of deepening
and broadening. One is constantly going down to the elemental and

genetic level of meaning, up to the surface of communication with others, and then back down to meaning within and for and of the self. The nature of the process reflects its polyvalent task: to 'retrieve significance and give it expression' between the self and the other, and even Tymieniecka hints, to communication with the real. It is the cipher which performs this function, plunging down to the elemental origins and resurfacing in the work of art. The cipher is "the crucial intermediary" between the pre-conscious and the semantic.

The examination of phenomena in search of meaning falls into three types. First, one that is a reflection on the self alone: a critical analysis of the consequences of one's actions. Such an examination, Tymieniecka warns, can only go so far; it is limited to the concrete. A deeper inquiry can be made into what is given, in reflection on the lived world as shared with others. Both types are precipitated by crisis: we are generally so preoccupied with the present moment that we do not bother to inquire into meaning until existence is put in question. Both types of examination can serve to carry us forward: in looking at the present consequences of our actions or in reflecting on the life-world, we can plan for the future. We can, in this way, come to some operational understanding of the world, but only to a limited understanding of its significance, or our own.

A third type of examination, a 'radical examination' that looks backward to the genesis of events, proves equally unsatisfactory to the discovery of meaning, since we can never determine which link in a chain of events was 'the' decisive one; all are overdetermined, saturated with the possibility of endless interpretation – but no certain knowledge about the present. The past is overdetermined, the future is merely presumptive. Therefore, if we are looking for certainty we would do better to base knowledge of significance on a phenomenological analysis of the present – the feelings that have been evoked in us. For the question remains: how can we locate the interpretation that will lead to understanding of significance? How can we discover the sought-after meaning of the Real?

To move towards a philosophical answer, Tymieniecka turns to literature, and specifically to a study of the three types of poetry: epic, dramatic, and lyric. Epic poetry, she outlines, explores three levels, or 'knots' of significance: 1) the struggle with 'the Elements' [Nature, givenness] to survive; 2) the constant devising of strategies to attain and maintain dominance; and 3) the interpretation of the individual within the context of the whole. Like the analysis of consequences, however, this type of poetry provides only a partial glimpse into signification. Dramatic poetry, because it offers a chance for concrete engagement with the re-enacted

event, shines a special light into the heart of significance, "no other form of art, indeed, exposes the hidden springs of human existence more deeply and more clearly" (*Poetica Nova*, 57). But although it helps us to experience an event, drama does not elevate the event which occurs outside of ourselves "to the level of universal human significance" (*PN*, 58). For this, she says, you need pure poetry: lyrical poetry.

"The lyric is situated at the crossroads of all possible interpretation" (*PN*, 60). It is, somehow, above and beyond the personal. In the lyric poem, Tymieniecka says (following Hölderlin), we hear the language of **feeling itself**. Thus we are elevated beyond the 'merely' personal, into the universal. The 'lyrical moment' has three essential features:

> 1) the profound emotional 'life' running through it to which any expression is accidental; 2) the unique unity of the emotion which constitutes this 'profound life'; and 3) its position between the 'elevation' of the spirit and the real life, between the 'heroic' and the naïve, between its concrete lived substance and its ideal universal orientation. (*PN*, 61)

There is far more to the lyric poem than can be contained in human rules of language. Because the lyrical moment lies **in the between**. It exists **both** within the creative self and beyond it. It is the threshold between the personal and the universal, between what is willed and what is given. Thus it remains, at least in part, indefinable. And precisely because of its indefinability, it breaks into our generally accepted ideas of order. Existentially, "... the onset of the lyrical outbreak is beyond poetic calculation: it breaks out from the abysses of the human *subliminal* realm" (*PN*, 89).

The lyrical moment is what Tymieniecka calls 'the creative forge'. "It is the lyrical moment that gives poetry its ineffable quality and endows it with an all-pervading mysterious attraction and power" (*PN*, 61). It is independent from any direct life-meaningfulness; rather, its meaning and its significance reside in the universal. It 'urges us ... to seek its appropriate cipher for its significant communication" (*PN*, 63).

The 'origin of expression as such' lies forever hidden in mystery, beyond all basis in theory. But like sap flowing through living trees, lyric poetry can teach us what currents are coursing through our veins:

> This life-growth process through which the lyrical streamlet flows is that of the human existence in its quest after creative fulfillment and its striving toward the *ultimate telos*. ... The lyrical cadences ... lift the human life to a higher and authentically human level of *his existential experience of himself* and find their most condensed and strong outlet in the poetic creativity; they surge from the *subliminal ground of the INITIAL SPONTANEITY from the resources of which the human being generates his life and existence*. (*PN*, 63ff.)

The creative forge is that point where the human is lifted out of self into the work of art, and so **creates both** self and art, as fully alive and meaningful. In this interpretation, creator and what is created are valued equally, as mutually interdependent. Thus, for Tymieniecka, poetics goes far beyond interpretation, or 'synthesis,' as Ingarden would aver. Tymieniecka reproaches Ingarden for going too far in his conception of the meaning of poetics. Ingarden, she says, overemphasizes the human element and effort, stressing *poeisis* and the conditions of its making, and disregarding "the crucial question of content and form" (*PN*, 69). For Tymieniecka wants to maintain as the **crux** of the matter the correlation between the ontological and the cognitive aspects of literature. The creative forge of human consciousness is the link between the abstract and the concrete, the means by which **the human too** is forged: as cognizing, creating meaning, creating the work of art, and creating the self.

Poetica Nova, Tymieniecka suggests is "the metaphysics of the human condition" (*PN*, 72). Her question, she says, was to discover how the human "constructs himself from the material of the subliminal spontaneities by means of his own initiatives" (*PN*, 73). This occurs in a creative process that points both out and in: the urge to create is both an urge **to find** meaning (for oneself) and **to show** (to the other). Thus, creativity, meaning, and significance are essentially about communication.

They are also essentially about individual uniqueness. The creative self is primarily an agent, a for-itself, with a three-fold intention. First, to seek after 'the truth of things.' Second, to display "its new form of expression within the life-world as a challenge to its present forms" (*PN*, 73). And finally, to bring both these "orientations back to their source in the natural subject, which consists of the urge to accomplish this quest *oneself*, giving it a communicable expression." The *telos* of human being, in this understanding, is not simply to find personal meaning or to understand being as such, but both. In the creative activity of interpretation, meaning is both borne by and bears the subject. Art is "the *telos* of the creative process through which this unique type of human beingness emerges and is established: its existence-significance" (*PN*, 75). Through the cipher, human being is enacted.

III. SIGNIFIER AND SIGNIFIED BROUGHT TOGETHER IN THE CREATIVE FORGE

Like Tymieniecka, Jacques Derrida has long been concerned with the problem of meaning. I would like now to turn our attention briefly to a

consideration of Derrida's ideas of the opposition between signifier and signified, and demonstrate how Tymieniecka's concepts may help untie Derrida's existential 'knot'. Like Derrida, Tymieniecka has frequently referred to the human being as a text. In "The Creative Self and the Other," she goes so far as to suggest that the patterns in human life must undergo deconstruction through phenomenological inquiry:

We aim to uncover neither a shell of one rational, meaningful structure, nor its components, but the *ideogram* composed of a cluster of relevant emotive associations, capable to reverberate through the labyrinth of our functions, that is, the 'cipher.' (CSO, 171)

The universal longing and search for meaning which Tymieniecka calls 'ciphering' is a means of determining oneself as real, as significant, as defining in the world. While she goes well beyond Husserl's original theory of meaning, it would seem difficult for her to find common ground with Derrida in this area.[4] But I would like to argue that upon the concepts of the cipher and the creative forge new bridges of understanding may be built. For example, in *Poetica Nova* Tymieniecka roundly criticizes Heidegger (among others) for trying to impose any superstructure of meaning onto the experience of human being:

No monistic approach tying up all the strings of human discourse within one metaphysical principle, no absolutism of a transcendental network of intentional structuration, nor that of an ontological realism fixating the dynamic currents of life-genesis into sclerosed and artificial constructs of human intellect can even approach this existentially differentiated contructive progress. (*PN*, 77)

In fact, Tymieniecka avers, it is the very uniqueness of the meaning that renders it meaningful. Thus, Tymieniecka is much closer to Derrida's critique of absolutism than might seem possible at first glance. For Derrida, the problem of Western metaphysics is that, made anxious by the lack of a central organizing principle, human nature constantly seeks to fill the center by constructing new centers, new fixed meanings. Tymieniecka's view of the creative forge is that the very task of the human is for each one to construct a meaning for him/herself, and, indeed, a meaning that is constantly changing as interpretation grows and develops. The open, fluid nature of the lyrical moment is essentially always already decentered, and yet full of meaning nonetheless.

As is well known, in Derrida's theory, the world is constructed in sets of binary opposites, each struggling to achieve the dominance of a central position, and against marginalization, striving for actualization and identity. In each case, what is **present** is privileged over what is **absent**. In the

realm of language, in Derrida's classic formulation of the binary opposition of signifier to signified, the signified is internal, and the signifier external. The only way that the signifier gains identity is in its difference from other signifiers. This is a superficial, second-order difference, however; not a difference on the level of significance or meaning. For "on the level of meaning, the signified has no meaning in-and-of-itself."[5] The signified is one link in an endless chain. "In fact, each potential meaning turns out to be just another sound, searching for yet another potential meaning. You never reach meaning [itself]."[6] It is the **play of differences** which establishes meanings. So if there is to be any meaning at all, this must be found inside the signifier, not in the outer manifestations of the signified.

Such an understanding echoes through Tymieniecka's writings on the cipher and the creative forge. I argue that Derrida and Tymieniecka have a point of intersection that has not been articulated. For the binary opposition of signifier and signified is overcome in the cipher, where the dual urge of the creative self to find meaning and then to show it to the other establishes the primary drive of communication at the heart, not only of language, but of life. As the creative self unfolds its intention in the world, it establishes its agency and seeks its truth (as one might say of the signifier), all the while presenting a new form of expression (a new signified) which challenges the existing forms. The dynamism of the cipher breaks through the tension of the binary opposites. Thus,

... following the creative process of man it becomes clear that it is the real individual being who through his *vital-existential generative progress in its differentiations* functions as the crucial factor of order. (*PN*, 77)

By creating order, the individual clears a space for the creation of something new. In the potent play of differences, the creative self both establishes its identity and produces the expression of its existential significance.

It is possible, however, that Derrida may have inadvertently led us towards an understanding of the question that Tymieniecka posed at the end of her 1977 essay, as I will conclude by demonstrating.

IV. POETICA NOVA?

It is appropriate to end with the question of the title of the essay which has been at the core of my talk today: what is the meaning of '*poetica*

nova'? This is not merely a new conception of poetics. Rather, it is **the poetics of the new**, the poetics of literary and existential creation which is at issue here, the poetics whereby what is created becomes meaningful and gives meaning, and simultaneously brings its human creator into full existence and significance.

The existence–significance of the work lies in its communicative power: as catalyst for the creation of the new, the interpreted meaning given in the creative forge, by the creative self, acting to construct the cipher, and for the recipient who simultaneously *acts* (as an interpretive agent). Here, literature and phenomenology join forces, and from their interpretative dialogue, the *novum* emerges.

'Communication' as a bilateral interpretation is then the *novum* which the creative function introduces into man's self-unfolding. ... (CSO, 176)

The unique significance of each human is inscribed in the text of his or her own life. In the creative forge, each one fashions the cipher which is then branded onto the world: here is my mark. This is a process that continues as long as life itself, and beyond, for as each one's significance is made present in the world, the world is changed forever. Thus, there is no answer to Tymieniecka's question. "What are the conditions which would have to be fulfilled to enable us to reach its unifying cipher?" (i.e., the unification of self and other). No such conditions can ever be fulfilled. For the creative self, in the endless play of developing its dual nature as signifier and signified, can never come to rest in the other. Its creative work is never done. The poetics of the new go on. ...

The existential significance *ciphered* within the creative forge is the root of the *recreative* deciphering of the literary work of art. It is also the root of the *specifically human existence*. With the effort of a demiurgos, freeing himself from pregiven laws and aims, *man-the-creator* orchestrates his inherited forces into new channels and ciphers them into an ever novel life-significant system. (*PN*, 82)

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NOTES

[1]   Anna-Teresa Tymieniecka, "Poetica Nova," in A-T. Tymieniecka (ed.), *The Philosophical Reflection of Man in Literature*, Analecta Husserliana, vol. XII (Dordrecht/Boston/London: D. Reidel, 1982), pp. 1–93. (Herein parenthetically referenced as *PN*.)

[2] Anna-Teresa Tymieniecka, "The Creative Self and the Other in Man's Self-Interpretation," in A-T. Tymieniecka (ed.), *The Self and the Other: The Irreducible Element in Man*, Part I (Dordrecht/Boston: D. Reidel Publishing Company, 1977), pp. 151–186. (Herein parenthetically referenced as CSO.)

[3] Cf. Emmanuel Levinas, *Ethics and Infinity* (Pittsburgh: Duquesne University Press, 1985), pp. 83–101.

[4] Derrida's earliest essay, "La voix et le phénomène" (1967), was a direct attack on Husserl's theory of meaning, as set out in the *Logical Investigations* (1900–01).

[5] James Powell, *Discovering Derrida* (New York: Dimensions, 1996), p. 43.

[6] Ibid., p. 44.

NADER EL-BIZRI

"ONTOPOIĒSIS" AND THE INTERPRETATION OF PLATO'S "KHÔRA"

PROLOGUE

This paper investigates Anna-Teresa Tymieniecka's *ontopoiētic* conception of the work of life, with regard to Plato's accounts of χώρα (*khôra*) in the *Timaeus*, as it is advanced in her compelling recent treatise: *Impetus and Equipoise in the Life-Strategies of Reason*.[1]

By way of considering the ontological problem of space, as it is initially set in the encyclopedic ontological cosmogony that runs through the tale of Timaeus of Locri, we shall address the modes by which what falls under Plato's appellation "χώρα" (*khôra*) resists ontological thinking. In view of this, we partly situate our investigation in response to Jacques Derrida's interpretation of χώρα,[2] whilst being informed by an appeal to Martin Heidegger's ontological consideration of space, as exemplified by his meticulous encounter with the *Sophist* (*Platon: Sophistes*) and the lacuna left by his partial overlooking of the *Timaeus*.[3] In view of addressing Tymieniecka's alternative reading of the *Timaeus*, we ought to set the context of our investigation. We shall therefore present a brief textual exegesis of the conception of χώρα as it appears in the *Timaeus*, and then consider some of the main traits of Derrida's interpretation, followed by an attempted reconstruction of Heidegger's speculations about the ontological problem of space.

ΧΩΡΑ IN THE *TIMAEUS*

In the *Timaeus*, Plato presents us with his intriguing mytho-poetic tale about the origin of the visible universe. Therein, we are told that χώρα, which may be crudely rendered in our modern language as *space*, *espace*, *Raum*, is the everlasting receptacle of all becoming (*Timaeus*, 51b).[4] This indestructible recipient (δεχόμενον, *dekhomenon*), which is metaphorically likened to a *mother* (*Timaeus*, 50d), existed beside the realms of *being* and *becoming* before Heaven came into existence (*Timaeus*, 52d). Based on this story, that was passed on to us, on the authority of Plato, by the Pythagorean Astronomer Timaeus of Locri, it is said that all that exists is divided into three kinds. The first kind is the self-identical

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(ὁμολογητέον) form (εἶδος) which is non-generated, indestructible, neither receiving into itself any other from any quarter nor itself passing whither any into another, indivisible in all ways, imperceptible by sense, it being the object which it is the province of reason to contemplate. The second kind is named after the former and is similar to it thereto. It is an object that is perceptible by sense, generated, ever carried about, becoming in a place and out of it again, perishing, apprehensible by opinion with the aid of sensation (δόξῃ μετ᾽ αἰσθήσεως περιληπτόν). As for the third, χώρα, it is a τρίτον γένος (triton genos, third genus) that is other than what is sensible or intelligible (Timaeus, 48e, 52a–52b). It is an everlasting (ἀΐδιος) place that admits not of destruction and that provides room for all things that have birth, itself being apprehensible by a kind of bastard reasoning (λογισμῷ τινὶ νόθῳ; logismô tini nothô) by the aid of non-sensation, and is barely an object of belief (Timaeus, 52a–52b). This receptacle (dekhomenon, δεχόμενον; or hupodochē, ὑποδοχή) is always receiving all things, and never in any way whatsoever takes on any character that is like any of the things that enter it (Timaeus, 50b). It is molded and remolded into various shapes. In this, it is the matrix (molding-stuff) of all begetting, the foster-mother of all becoming,[5] changed and diversified by the things that enter it, and on their account, appears to have different qualities at different times. What receives in itself all kinds must be amorphous and free from all characters (Timaeus, 50c, 51a).

To better clarify the situational positing of χώρα within Plato's cosmogony, we ought to account for the distinction he draws between στάσις and κίνησις. After all, the Platonic distinction between the model and the copy corresponds with the respective distinction between the realm of being/στάσις, and the realm of becoming/κίνησις (Timaeus, 27d–28b). Being that is ever-existing and that has no becoming is apprehensible by thought (νοήσει) with the aid of reasoning (λόγου), whilst what is becoming always is the object of opinion (δόξῃ) and unreasoning sensation (αἰσθήσεως ἀλόγος), since it becomes and perishes and is never really an existent. The distinction between the realm of being and that of becoming reflects a respective distinction between truth and belief; a distinction between reason and true opinion (νοῦς καί δόξα ἀληθής; Timaeus, 29c). The real models or forms belong to the unchanging and eternal realm of being and truth, while the reflected copies belong to the generated and perpetually changing visible and sensible realm of becoming that is the object of belief. In this, the visible world has been fashioned after the self-same model which is comprehensible by rational discourse and by the faculty of understanding (Timaeus, 29a), and the cosmos and

depth (βάθος, *bathos*) have both resulted from the combination of *necessity* and *reason* (ἀνάγκης τε καί νοῦ; *Timaeus*, 48a). In all of this, it seems that Plato's theory of forms depends on the "*differing* dimension" that is posited by the workings of χώρα which designate "difference at the origin" of all existing.

DERRIDA'S INTERPRETATION

As a τρίτον γένος (*triton genos*, third genus) of reality, and as the spatial *matrix* (molding-stuff) and undifferentiated substance, χώρα may have been an underlying substrate, *prima materia*,[6] whilst also designating "difference at the origin." Being that which separates the *same* from the *other*, χώρα is not a limit that calls for transgression (*Aufhebung*, leverage), but is rather an *in-between* which participates in the *same* and the *other* whilst also excluding both of them. This picture represents the places of separation, the gaping openings of the *in-between*. As a gap that separates the *same* from the *other*, χώρα acts as what gathers in rending, namely as what joins in separating. Its absence/presence, as being neither an intelligible as such nor a sensible, perplexes the history of interpretations. Based on Derrida's sharp remarks, thinking about χώρα requires a return back to a "beginning that is older than the beginning" in a move towards a "pre-origin" that designates an anteriority that is not measurable by temporality.[7] And, as we shall see later, Tymieniecka's reading of the *Timaeus* is itself partly undertaken by way of thinking about origins and beginnings. In view of this, it may be safe to say that χώρα constitutes some sort of a pre-original depth, if not an abyss, that lies *in-between* being and becoming, *in-between* being and beings, *in-between* the divine will and human destiny. Hard to grasp, and as a substance of dreams, this mystery of depth (*la profondeur*) perplexes our contemporary minds.[8]

As Derrida conjectures, it might well be the case that thinking about χώρα requires "a third genus of discourse" that is neither that of λόγος nor *stricto sensu* that of μυθος.[9] Perhaps this conveniently corresponds with his own digressive thought, which supposedly may be posited as a "third genus of discourse" that is articulated by way of addressing the question of the meaning of χώρα. In this regard, χώρα is accounted for by way of thinking about the deferral of signification in the movement of "*différance*" which designates a manifestation of the movement of *otherness*. Aided by a Heideggerian parlance, one could say that χώρα points to the very "*differing* dimension of difference" itself. Thinking about χώρα is thus revealed as being a thinking that takes place in the *in-*

between; that is a thinking of exclusion that is about neither *this* nor *that*, and a thinking of participation that is about both *this* and *that* at the same time.[10] It is a thinking about the τρίτον γένος (*Timaeus*, 48e, 52a–52b), as what happens *in-between* the *same* and the *other*, *in-between* the *one* and the *many*, *in-between* the *intelligible* and the *sensible*. It is thus what allows for the *in-between* itself to be. In this, χώρα is revealed as being an interval, a depth, a gap, a chasm, an abyss, an opening, a χωρισμός (*khōrismos*).[11]

Thinking about the appellation "χώρα" cannot be undertaken independently of language and the binary structure of the concept of the sign (*sēmeion*) which marks the whole history of metaphysics. This issue may be even evoked when thinking about spatial significations (*Raumbedeutungen*) in language.[12] This in itself places the challenge on thinking about the relationship of a signifier (*signifiant*, *signans*) to a signified (*signifié*, *signatum*). Yet as Derrida polemically proclaims: "Every signified may also be in the position of a signifier," and consequently that the arbitrary difference between the signifier and signified is groundless.[13] The signifier (*signifiant*, *signans*) and signified (*signifié*, *signatum*) are respectively reflected in the difference between the *signifying sensible* and the *signified intelligible* (νοητός, *noētos*). Thinking about the untranslatable appellation "χώρα" might itself evoke the almost unthinkable concept of a "pure signified" that is pre-linguistic, pre-semiotic, pre-phenomenological, and even pre-*grammatologic*. Such "pure-signified" would lie outside the movement of *différance*; thus outside the system of signification altogether. In this, the "pure-signified," as what might polemically be attested with the appellation "χώρα," overcomes the "exteriorization of a signifier in expressing a signified." It thus exceeds the exteriorization of a sensible representation, be it graphical or phonetic, in expression of an intelligible idea or notion. This establishes the grounds for a condition by virtue of which the expressivism of language is problematized in the name of "*grammatologie*" (as a non-expressive semiology) which purports that "only non-expressivity could signify." This state of affairs is taken by Derrida as being indicative of possibilities by virtue of which logocentrism and its ensuing phonologism are challenged. *Différance* itself is granted by virtue of there being χώρα which escapes the movement of the supplementary sign.

As a gathering-place, the χορός (*khoros*; dancing-place, chorus, choir) appears as what endures within speech as a location that is posited by the very act of speaking. Herein, the act of giving speech to the other corresponds with having a place (*donner la parole à l'autre, c'est dire:*

vous avez lieu, ayez lieu, venez).[14] In his later remarks about χώρα, Derrida speculates in *Foi et Savoir* about the existence of an "archi-originary" place (*lieu*) that is most "anarchical" and "un-archivable," which may carry the *name* of the "open interior of a corpus, a language, a culture."[15] His thinking eventually led him to addressing the question of the *stranger* (*la question de l'étranger*) and of unconditional hospitality (*hospitalité*) that is open to the future, to the *event of the coming of the other*. This line in thinking, which is partly informed by Emmanuel Levinas' onto-theology, is inscribed within a broader textual reference to what Derrida construes as being "the phenomenon of the *return of religion*."[16]

HEIDEGGER AND THE ONTOLOGICAL PROBLEM OF SPACE

Derrida's consideration of χώρα is indicative of a contemporary re-emergence of a serious philosophical interest in the *Timaeus*. This phenomenon is also manifested in the interest shown with respect to the conception of χώρα as it is examined in the works of Anna-Teresa Tymieniecka, Julia Kristeva, John Sallis, Luce Irigaray, Edward Casey, and Andrew Benjamin.[17] In view of this, one wonders whether Heidegger's examination of the *Sophist* could have itself benefited from a parallel thorough examination of the *Timaeus*. This might have ultimately allowed him to anticipate the ontological difficulties he highlighted in his laconic confession, in *On Time and Being* (c. 1962), wherein he held that the attempt to derive spatiality from temporality in *Sein und Zeit* has been shown to be untenable.[18] If Heidegger's lectures, *Platon: Sophistes*, have impacted the ontological thinking and language in *Sein und Zeit*,[19] it might have been possible that a closer examination of Plato's *Timaeus*, and particularly of its views on χώρα, would have ultimately led Heidegger to establish a more *informed* position regarding the axiality of space in ontological investigations.

Heidegger proclaims in *Sein und Zeit* that "the fact that space *shows itself in a world* does not tell us anything about its kind of *being*." This is the case given that "the *being* of space" cannot be conceived as the same kind of *being* as that of the *res extensa* (i.e. objects) or the *res cogitans* (i.e. subjects). Consequently, space is not reducible to spatial entities or extension, as Descartes might have proclaimed, nor is space an objective absolute like Newton might have held, nor is it relational as Leibniz has conjectured. Moreover, space is not simply reducible to an *a priori* subjective form of intuition (i.e. the form of all appearances of outer sense), as Kant held, or to being constituted by transcendental subjectivity

as argued by Edmund Husserl. Being dissatisfied with the way his prede-
cessors addressed the ontological problem of the *being* of space, Heidegger
proclaims:

> The perplexity still present today, with regard to the interpretation of the being of space is
> grounded not so much in an inadequate knowledge of the factual constitution of space itself,
> as in the lack of a fundamental transparency of the possibilities of being in general and of
> their ontologically conceived interpretation. What is decisive for the understanding of the
> ontological problem of space lies in freeing the question of the being of space from the
> narrowness of the accidentally available and, moreover, undifferentiated concepts of being, and,
> with respect to the phenomenon itself, in moving the problematic of the being of space and the
> various phenomenal spatialities in the direction of clarifying the possibilities of being in
> general.[20]

Accordingly, the question of the *being* of space may be better understood
if the question of *being* is adequately attended to in accordance with the
spatiality (*Räumlichkeit*) of Dasein and its *being*-in-the-world (*In-der-Welt-
sein*). After all, Dasein *takes space in* and *makes room* for a leeway
(*Spielraum*) or a clearing (*Lichtung*) by way of its existing.[21] The existential
making room (*Einräumen*) of Dasein's spatiality is constituted by direction-
ality (*Ausrichtung*) and de-distancing (de-severance, *Ent-fernung*) due to
which useful things at hand (*zuhanden*) are encountered in the surrounding
world. The *Ausrichtung* (directionality) orients Dasein in its de-distancing
(*Ent-fernung*) dealing (*Umgang*) with ready at hand things (*zuhanden*)
and their instrumental groupings. By encountering useful things at hand,
handling them, moving them around, or out of the way, Dasein already
discovers something like a *region* (*Gegend*) which is ultimately founded
on *Zuhandenheit*. As *Ent-fernung* (de-distancing), Dasein is *räumlich* (spat-
ial) in a primordial sense, and space is thus discovered in the world whilst
showing itself as being *a priori*.

Although Dasein's spatiality may have allowed Heidegger to initially
treat the ontological problem of space, his position was not dogmatically
confined to thinking that *being* cannot be conceived, but on the basis of
time, given that in his *Logik: Die Frage nach der Wahrheit*,[22] he speculated
about some potential other possibilities to be disclosed. Heidegger's *instru-
mental* and *temporocentric* interpretation of space in *Sein und Zeit* was
itself later relinquished in the middle period of his intellectual develop-
ment. As Didier Franck observes, and in a manner that is akin to what
we encounter with Maurice Merleau-Ponty's conception of "*la chair du
monde*" ("flesh of the world"), the hands and the flesh undermine the
positing of temporality as the comprehensive primordial (*ursprünglich*)
horizon (*Horizont*) for the existential analytic of Dasein (*existenziale*

Analytik des Daseins).[23] This is even accentuated in the phenomenon of *dwelling* which is indicative of Dasein's *inherence* in the world.[24] Moreover, and as Derrida indicates, Heidegger does indeed draw an analogy between *das Dichten* (poetic writing; *l'écriture poétique*) and *das Denken* (thinking; *la pensée*). This move also covers the analogy between thinking and the work of the hand (*Es ist jedenfalls ein Hand-Werk*), whereby thinking becomes tied to the situation of the body (*Leib*) as it is mainly manifested in the unitary oneness of building and dwelling.[25]

The shift in Heidegger's articulation of the question of *being*, away from a strict adherence to his existential analytic of Dasein, might be traced back to *Die Kehre*, which marked a reversal or turn in his thinking during the 1930s.[26] One may say that Heidegger's philosophical angst might have led him to shrink back from the challenges posited by the ontological problem of space and the uncanny possibilities that such problem opens up. After all, such a state of affairs cannot be simply accounted for in terms of the notions of *Zuhandenheit* and *Vorhandenheit* which are ultimately determined by way of taking time as *Horizont*.[27] Furthermore, as Yoko Arisaka argues, the attempt to clarify the shift attested in *Die Kehre* may require a closer consideration of section 70 of *Sein und Zeit*. Therein, Heidegger's foundational approach to spatiality may be *deconstructed* by way of showing that the relation between space and time is more likely to be equiprimordial (*gleichursprunglich*) than foundational *qua* fundamental. Accordingly, space and time are not distinguished through a hierarchical foundational order of dependency, rather both are revealed as being co-dependent and as belonging to a unified whole.[28]

In accentuating the axiality of space in ontology, Heidegger's later works manifested a growing interest in investigating the ontological possibilities opened up by way of pondering over place, space, and region. For instance, in *Einführung in der Metaphysic*, Dasein is now understood, perhaps in metaphorical terms, as being the *Stätte* (site) which *Sein* requires in order to disclose itself.[29] And, in *Der Ursprung des Kunstwerkes*, space is revealed as the site of the strife (*Streitraum*) between earth and world. Moreover, Heidegger manifestly breaks away from the hegemony of *Zuhandenheit* and *Vorhandenheit* as the guiding notions in his consideration of the origin of the work of art.[30] In addition, in his consideration of *thinging* (*dingen*) things, in *Bauen Wohnen Denken*, Heidegger shows how these act as the *Ort* (locus) or *Stätte* (site) for the gathering (*versammeln*) of the fourfold (*das Geviert*); namely *making room* (*einräumt*) for the bringing together of earth, heaven, mortals, and divini-

ties.[31] In all of these instances, one could sense a wake of an interest in space that is surfacing from the depth of his thought.

When confronted with Heidegger's reading of the *Sophist*, we can see some affinities between his accounts of ὄν and our consideration of χώρα in the *Timaeus*. The main question that interests us in Heidegger's reading of the *Sophist* is set in passage 250b7. Therein, it is asked whether a τρίτον (third) would be posited besides κίνησις and στάσις, namely ὄν itself. For when it is said that κίνησις *is*, and that στάσις *is*, it is this "*is*" which is posited as a τρίτον (third). From our reading of the *Timaeus*, we have noticed that a similar state of affairs is attested with χώρα which is itself set *in-between* as a τρίτον γένος (*triton genos*; *Timaeus*, 48e, 52a–52b). Yet, if χώρα itself is posited as a τρίτον *in-between* κίνησις and στάσις, would we not then say, from the standpoint of the *Sophist*, that the "*is*" which marks these *three kinds* is itself to be posited as a *fourth*? And given this, would we not question Heidegger's leap in positing this "*is*" as *third* (τρίτον) as being indicative of a bypassing of the Platonic *third* (τρίτον) of the *Timaeus*, namely χώρα? Are we herein facing a problematic ontological lacuna? And what would the consequences be in this regard, if we address the dialogues of the *Timaeus* and the *Sophist* in a gathered togetherness, in view of preparing the groundwork for asking the question of the meaning of *being*? After all, ὄν is posited as τρίτον besides the pre-given κίνησις and στάσις, whilst also encompassing them as ν. In this, *being* (in the *Sophist*) announces itself, lets itself be seen, as ἕ a *third* kind, and this itself is akin to what we encounter with the manner χώρα lets itself be shown in the *Timaeus*. Both *being* (ὄν, *Sein*, *être*) and *space* (χώρα, *Raum*, *espace*) appear as what is *other* than what is either moved or at rest. In this sense, ὄν and χώρα, as both *occupying* the baffling *place* of the τρίτον, are thus an τερόν (*other*) over and against ἕ κίνησις and στάσις. Both ὄν and χώρα do appear as a τρίτον that lies *beyond* a mere reduction to κίνησις or στάσις, and both do remain resistant to metaphysical thinking, whilst showing themselves as being of the order of what Derrida refers to as *l'étranger* (*stranger*).[32]

Some dimensions that pertain to the workings of *khôra* may be even implicitly attested to in Heidegger's important lecture *Die Sprache*, which was presented on October 7, 1950 in Bühlerhöhe.[33] Therein, and in the context of his interpretation of the poetic verse "*Pain has turned the threshold to stone*," Heidegger ponders over the spatial and metaphorical *qua* poetic meaning of the "in-between" that the threshold embodies. The threshold is thus construed as being the middle that sustains the opposites of inside and outside whilst at the same time allowing them to penetrate each other. The threshold thus bears the difference and acts as the rift

(*Riss*) that rends and yet at the same time gathers. This rift is the in-between that sets apart whilst joining. And, this matter is perhaps akin to what is indirectly attested in the dense and difficult remarks on *Die Zerklüftung* (the *cleavage*) that Heidegger presents in *Beiträge zur Philosophie*.[34]

The status of χώρα remained unclear even when Heidegger presented his brief interpretation of passage 50e of the *Timaeus* in *Einführung in der Metaphysic*.[35] Therein, Heidegger drew a careful distinction between what we, as moderns, call "space" (*Raum, espace*) and what the Greeks refer to as χώρα and τόπος. In this regard, he aptly observes that the Greeks did not have a word for *space* (*extensio, espace, Raum*) as such, and that this is the case given that they experienced the *spatial* (*räumlich*) on the basis of *topos* (place) rather than being based on the modern notion of *extensio*. Ultimately, it could be said that the Greeks experienced the spatial as *khôra*. Nonetheless, and as Heidegger interestingly adds, *khôra* is simply neither space nor place, but is rather "*that which is occupied by what stands there*." Moreover, and in an Aristotelian spirit, Heidegger holds that *topos* belongs to the thing itself, and that consequently each of the various spatial things has its *topos*.[36] Accordingly, that which becomes is placed or is received within the characterless *khôra*, and ultimately *presences* from it. What is lost in our transformed modern conception of space as *extensio* is that the barely apprehended essence of *khôra* is overlooked. To put it in other terms, the ontological problem of *space* (χώρα?) has fallen into a historical oblivion, which perhaps may have been initiated by Plato's reduction of *being* to the order of *idea*. As John Sallis eloquently observes, if metaphysics is "constituted by the governance of the two-fold," then thinking about χώρα could bring forth both "the founding and displacement of metaphysics" at once. Herein, metaphysics will be exposed to the "abysmal χώρα" which is at the same time both origin and abyss. Sallis henceforth concludes, with a Heideggerian tone, that "the beginnings of metaphysics will have been already the end of metaphysics."[37] And if one ascribes to Heidegger's proclamation that "metaphysics is Platonism,"[38] one could then conclude that "the beginnings of Platonism will have been already the end of Platonism" by the very hands of Plato himself.

TYMIENIECKA'S ALTERNATIVE INTERPRETATION OF *KHÔRA* IN PLATO'S *TIMAEUS*

Having examined the difficulties that confront Derrida's and Heidegger's speculative interpretations, we ought now to consider Tymieniecka's alter-

native reading of Plato's *Timaeus* which is mediated by her conception of the "womb of life," that rests on her compelling account of the "*onto-poiēsis* of life." Her appeal to Plato's *khôra* is primarily accounted for by way of her consideration of "the womb of life," namely, the first incipient matrix of the *ontopoietic* unfurling of the *logos of life*. After all, her particular interpretation of *khôra* is best elucidated when situated within her broad conception of her three *matrices* of the *ontopoietic* unfurling of the *logos of life*.[39] For, the "womb of life," as the first incipient matrix, is itself closely akin to Plato's *khôra*. It is the matrix in which all the originary incipient forces of the *ontopoietic* design of life come to actively interact with one another. This interaction is itself a form of a generative co-fluency of a dynamic and engaged interplay between force and shape, impetus and equipoise, repulsion and attraction. It is herein that the principle of self-individualization gets set forth. This matrix is ultimately a "receptacle" that gathers the All in its different levels of transformative forces through the pre-organic self-making design of life that eventually corresponds with an emergent self-individualization. Echoing and para-phrasing Heraclitus, and by way of stressing on the essential "unity-of-everything-there-is-alive," Tymieniecka holds that "One is All" (*I.E.*, 126–127). The "womb of life" is itself taken to be the zone of a generative outburst that initiates time-space (*Zeitraum*). It is herein that *khôra*, as what belongs to "the grand project of the logos of life," acts as the generative phase of the incipient elements within which the self-individual-izing *ontopoietic* process begins (*I.E.*, 105–107). It is within this *khoric* matrix that the forming and molding process is already endowed with an intelligence that self-announces itself as a self-patterning of *logoic* coalesc-ing synergies. This itself underlies the self-fashioning devices of a surging self-individualization (*I.E.*, 109–111). In this, the primeval logos emerges as an outburst from within that self-reveals the *rationalities* that are at work in nature-life and the cosmos.

The second matrix that surges from this "womb of life," whilst also being retained within it, is the "*sharing-in-life* matrix," which describes the essential unity-of-everything-there-is-alive, wherein, life's energies get articulated by way of reactivity to outwardness and receptivity to inward-ness. With this second matrix, the agency of the living being emerges as a primordial prototype of intentionality and consciousness that distingu-ishes an inside from an outside, whilst underlying transcendental con-sciousness and grounding it. As for the third matrix, it pertains to the sphere of human creativity that self-announces itself as a radical turn in the *ontopoietic* design of life. Prior to the surge of the workings of the

creative matrix, namely as what pertains to the human condition, intelligibility and the self-reflexivity of life on itself were being gathered and acquired.

With the third matrix, the acquisition and gathering of intelligibility, whose provenance is from life and nature, brings a human significance to life; namely, the "*imaginatio creatrix*" out of which the creative dimension surges as a human condition. It is from this ground that difference, dialectics, and antinomies emerge; not just as indicators of the workings of the *imaginatio creatrix* in human consciousness *per se*, but more so on the level of the living agent at large. It is by way of drawing on all the forces that are present, acquired, and gathered in the living agent that the "creative breath" emerges. With it, imaginings start to constitute our existential world with associated carriers of meaning and novelty that are aesthetic, intellectual and moral, which ultimately transform the meaning of life, as well as bringing significance to it. This designates a "creative forge" that is densely situated in the living agent, which is transformed in the third matrix by the *imaginatio creatrix*, and, wherein the human mind gets ultimately constituted. In all of this, Tymieniecka starts from where Edmund Husserl concludes, that is by going behind the transcendental ego, and furthermore, going deeper than the life-world, namely to life itself. It is in this sense that her phenomenology of life attempts to found the grounding life-world and transcendental consciousness on life and the workings of its primeval logos. It is in this regard that Tymieniecka's phenomenology is a thought about origins, in the sense that the thrust of her thinking is gained from the manner in which she sets her starting point; namely from what underlies a rather grounding consciousness and goes to a *beginning* older than the beginning. After all, her attempt to situate the scientific endeavor itself within the processes of life is contrasted with the views of some philosophers who assume that "philosophy's final stance" is attested in the "Husserlian/Heideggerian conception of the *life-world*" (*I.E.*, 20).

Questioning Heidegger's and Derrida's attempted "deconstruction" of the very question of origin, Tymieniecka's own interpretation of Plato's *khôra* is itself addressed from the standpoint of accounting for the question concerning origins and beginnings. Her thought is after all preoccupied with the question of the plural origins of life and its universal ordering in a manner that is akin to the essence of Plato's cosmological concerns and speculations about the origins of the visible universe in the *Timaeus*. Thinking about origins, and the *morphogenesis* they entail, is partly undertaken by her by way of accounting for spatial ordering, which, in some

regards is indicative of the workings of rationality in the very enactment of life itself[40] – as if it were the case indeed that the cosmos itself was an all-inclusive living being endowed with soul and intelligence as proclaimed by Timaeus of Locri. However, it must also be said that Tymieniecka would nonetheless deny that the heavenly bodies are living or that they possess individuality (*I.E.*, 120). Her models of the origination of life are set by way of the three *matrices*, which designate differentiated spheres of rationality.

The first model/matrix, the *khoric* "womb of life" or sphere of rationality, pertains to the radical beginning of life and its origination. It is pictured as being the zone of "a spontaneous surging of a self-organizing complex of elements that carry within themselves a set of constructive virtualities, seminal germs, and a dynamic-energetic potential." Moreover, it is said that these elements coalesce into operative schemas that attune themselves to the conditions of the "appropriate environment," in which they are released, as well as transform it. By falling together, these elements generate dormant energies that prompt the germinal and seminal propensities to unfurl in operative sequences that constitute a living being.[41] However, this "basic work of nature-life" could not proceed constructively without orientation; namely, without the presence of an intrinsic force or vector that promotes the differentiation of universal forms in life-enactment. This orientation is provided by the concrete workings of the *ontopoietic* design that underlies the *morphogenetic* self-shaping process.[42] This design orients the rational diversification in life-enactment and its hierarchical lines of progression and evolution, "from the cell to the highest creative works of the human spirit." After all, this self-individualizing design is seen as not being restricted to the physical dimensions of living forms but also as what underlies the creative/inventive work of human beings, which designate the highest peak of life's multiple rationalities.[43]

Tymieniecka's reading of the *Timaeus* is undertaken from the standpoint of attempting to account for the synergies that provide the nurturing resources that surge and prompt the organic/vital unfurling of life. In an initial interpretation, the Platonic maternal term "womb," which is suggestive of χώρα, designates a receptacle (*dekhomenon*, δεχόμενον; or *hupodochē*, ὑποδοχή), and acts as "the locus within which elements for pending generative processes gather, confront each other, and join to initiate the generative process." In contrast with Plato, Tymieniecka holds that the generative outburst initiates time as well as space. Following a path that is partly akin to what we showed with Heidegger's reading of passage 50e of the *Timaeus*, in *Einführung in der Metaphysic*,[44] Tymieniecka holds

that the "womb of life," as a receptacle, is neither space nor is it a site or locus. The generative "logoic forces" do not occupy space nor are they temporal; all we could say about them is that "they are." Yet to say that something *is*, we imply that it is *somewhere*. However, in the case of the logoic forces, these are *no-things* as such, and in this they do not occupy a place or space as things appear to do. But are we not in this reading just reducing χώρα to the order of *space qua extensio*? In this regard, and as indicated above, Tymieniecka interprets the "womb of life" as being "a primal generative *matrix*" (*I.E.*, 105–106). Nonetheless, it remains unclear whether a "*matrix*" does indeed designate some form of *spatiality* as what may be entailed by the appellation "χώρα." This is the case, granted that we do not readily take space to be determined as a modern *extensio*. One wonders in this regard whether "the womb of life" or "the primal generative matrix" are *other names* of χώρα. The generative *onto-poiētic* process itself consists of the impetus/equipoise play of the logoic forces. The equipoise is ultimately achieved between στάσις and κίνησις. Unlike Plato's χώρα, which is seen as being "*a site*" in which the origination of the entire spread of life takes *place*, Tymieniecka's *matrix*, which prepares for the self-individualization of life, is "*not a site*" of all-becoming. Χώρα acts as the place of the origin of cosmic formation descending towards the world of life, and culminating in the living world soul as an all-embracing intelligence (*I.E.*, 107–108). However, the molding that occurs in it is endowed with intelligence in the form of ordering proficiencies within what is being molded due to the workings of logos. Plato and the ancients saw an intelligent factor in the regularities of the heavens which they identified with the World Soul. And, as mentioned earlier, this is contended by Tymieniecka's position wherein self-individualization acts as the criterion of life, thus denying that the heavenly bodies are living or that they possess individuality. Based on this, the primal generative life *matrix* belongs to the constructive grand project of the logos of life. Metaphorically, and following Plotinus, Tymieniecka would say that by enacting its very own creative impulse, the logos is the *khôragus*, namely the master of the cosmic dance, as well as its backstage as the "womb of life" (*I.E.*, 120–121) – perhaps acting also as the χορός (*khôros*) *qua* dancing-*place*.

Tymieniecka's focus on the "concrete" unfolding of the generative moves of the logos is contrasted with Plato's emphasis on a "speculative" cosmogony. As we have seen earlier, the Platonic χώρα is a special sphere of reality that lies between the eternal and unchangeable models/forms (the realm of being) and the generated, transient, visible, and changeable

copies (the realm of becoming). Accordingly, χώρα is the special realm
in which the generative modeling takes place, wherein it acts as a formless
middle term *in-between* the model and the copy, *in-between* being and
becoming, *in-between* the necessary and the contingent. Contrasting this
Platonic picture, Tymieniecka attributes the *khoric* molding function to
the *logoic* nature that self-realizes itself in life. Accordingly, the agency of
the model, and, more problematically from a classical theological stand-
point, that of the Artisan *Demiurgos*, both assume a secondary position.
After all, Tymieniecka's *khoric* "womb of life," is not eternal nor does it
depend on paradigmatic ideas or *eidoi*, nor does it necessitate the workings
of the *Demiurgos*. For, no design is put forth ahead of the logos of life
(*I.E.*, 111, 113). This view partly accords with Derrida's reading and
ultimately departs from the confines of Plato's cosmogony. Ultimately,
Tymieniecka sees the generative *matrix* as the self-patterning of the logos
that is falling together with the constructive coalescence of logoic forces.
This dynamic state of affairs cannot be seen as either being eternal nor
as being temporal, but rather describes a phase within which the temporal
is being prepared (*I.E.*, 108–109). The modeling of changeable beings
emerges from "the entire logoic system of crystalization in the self-individ-
ualizing process" as a "spontaneous activation of the inward constructive
proficiencies of the logos." The *ontopoiētic* design is not "pregiven" to the
generative process as much as it emerges from the coalescing of synergies
within the generative *matrix*. The self-individualizing of the *ontopoiētic*
design is representative of a type that holds a regularity that places a
relative stability within the process which then has the semblance of being
static and immovable. This design undergoes transformational changes
in the evolutionary unfolding of the individual and in the progress of life.
The self-individualizing process is directed from within as an *ontopoiētic*
sequence enacted by singular moves which describe an "encounter/click"
within the generative *matrix* that ignites the surging of the life process.
However, the *ontopoiētic* sequence is not itself an event as much as its
appearance initiates an event (*I.E.*, 109–112). In all of this, Tymieniecka
attempts to bring to light the whole unfolding of the logos of life. As she
eloquently puts it:

"There is an 'intelligence' in the logoic generative complex that effects an equipoise between
the two contrary tendencies: that of a driving force toward shaping and forming and that
of a strict implementation of abiding logoic rules" (I.E., 113).

There is thus no necessity outside of becoming, be it that of forms,
essences, or ideas. The logos is rather the only absolute factor and ultimate
principle of being and becoming.

Herein, the whole Platonic threefold division of existing into *three kinds*, as set in the *Timaeus* (48e), collapses. Being, becoming, and the receptacle all belong to an unfurling logoic oneness of life. The interplay between freedom and necessity is translated into an absolute freedom of the impetus to prompt versus the arresting regulations for ordering and equipoise. No eternal idea is placed prior to self-individualizing and no design is pregiven ahead of the logos. No models are thus to be copied, mirrored, or reflected. Consequently, Plato's theory of forms is rejected, and his claim that *becoming* is the object of opinion, belief, and unreasoning sensation, is ultimately inversed by Tymieniecka's reading which illustrates that this *flux* is after all the object of reason and truth. Based on her view, the *ontopoiētic* evolution of types within the unfurling of life undergoes intrinsic transformations according to its cyclic patterns of becoming (*I.E.*, 113–114). The logos of life underlies it all and manifests itself through its workings. In this regard, motility (κίνησις) becomes the crucial sign of life and of its constructive inwardly impulse and transformational disintegrative motion. The generative motion is itself faced with the motion of decay and dissolution. In the various modalities of its motility, life's "timing" and "spacing" tie all beings together. The *ontopoiētic* design is pulled in one direction by the logoic impetus of life and in a contrary direction by a stability that resists transformability and arrests the impetus and mitigates it by the rule of equipoise. The persistent core of the *ontopoiētic* design is sustained by the constructive impetus of the logos in its search for equipoise (*I.E.*, 117–119). The generative and transformative moves remain set in an incessant interplay within a spiral cycle that is not readily of the order of a Nietzschean cyclic view of history and "eternal return," for, herein, "nothing returns the same." The logoic territory, which is the reservoir of the logoic forces that reaches deep into the generative *khoric* "womb," lies between the coming and the passing away of all beings. This territory is found in the equipoise that meets the impetus, the equilibrium that encounters the advancing becoming. The two contrary flows of life propose ever new modes of being. What emerges through the one is evacuated through the other (*I.E.*, 122–123). The disintegrative motion thus follows in reverse the motion of construction, while both describe the cyclic turnovers of life that warrant an evolving renewal (*I.E.*, 117–118). It is through the measuring equilibrium that equivalencies are established which maintain the autonomy of living beings. The inner workings of life thus implement a *measure* even within Heraclitus' *flux*. For the constructive progress of life processing the *flux* is itself a *measure* (*I.E.*, 303–304).

TYMIENIECKA'S "PASSION FOR PLACE"

The axiality of space in Tymieniecka's phenomenology may be attested in her consideration of "the passion for place" which is taken by her as being the driving force of life and human existence. This manifests itself in the aesthetic/creative sense of the human condition which is found in the fine arts, architecture, literature, and technology. This passion for place penetrates further into the vital territories of the *ontopoiēsis* of life. It is with this subliminal passion that the human condition finds its "nest" in the "womb of life" (*I.E.*, 413–415). Accordingly, nature's aestheticized nest becomes a home for the human being. A nest-home is established by spacing the human aesthetic/creative sense that allows us to get our bearings in life. The passion for place thus becomes the basis for working out our very own interpretation of *being*. Our nest-home is accordingly the site upon which we unfurl our *dwelling* life-modality that is spaced, measured, and apportioned according to our personal life-rhythms (*I.E.*, 419–421). Life spaces itself in its steps, and space appears to our transcendental experience as being "out *there*," ever present and ever ready to receive the constructive and existential moves of logos. Yet, spacing emerges and unfolds with the generative and evolutionary self-individualization of life. Spacing thus may be approached as a timing that is based on the yet ungraspable constructive system of the cosmic choreography of the logos of life. After all, life self-*spaces* itself, and spacing is none other than the articulation of life's own progress. This pictures the self-unfolding of life itself in installing a "space" for all living beings in their innumerable "living spacings." This unfolding describes the becoming of life's self-*spacing* which is a processional advancing that spreads itself within space. The flux of a process projects itself through spacing, and spatiality emerges with measuring the spacing of the flowing process that pertains to the unfolding of the logos (*I.E.*, 65–69). Using a Heideggerian ontological idiom we may even conjecture that life takes space in and *makes room* for a *leeway* (*Spielraum*) and a *clearing* (*Lichtung*) in a similar manner to that which manifests itself in Dasein's existential *making room* (*Einräumen*).[45]

In addressing the human passion for place, Tymieniecka speculates about "spacing" and "placing" as being constitutive of the primogenital modalities of life. After all, spacing is itself a mode of articulating life's progress and self-projection of itself in its very own outburst and unfurling from within. It is in this sense that it may be said that the elemental passion for place underlies our human dealings with life and within it.

This subliminal and vital passion perhaps is indeed concealing itself at the heart of the human condition and in the very unity-of-everything-there-is-alive. It is from this standpoint that the human condition is seen as being situated within the vast web of life and its cosmic contingencies.[46] From this cosmological ground, and in view of the aesthetic dimension of an inquiry into the elemental passion for place, we are indeed set to address what Tymieniecka associates with the third matrix, namely the workings of *the imaginatio creatrix*. It is from this creative ground that the human condition self-exhibits itself as being a "unique territory," a "creative *novum*," that is constituted within the ever-evolving web of life and its processional living forms.[47] With the passion for place, we reach the nesting of life from within the human condition as it is itself the self-showing of self-individualization. The nest-home is itself enacted by a self-spacing building that marks a special place for the functioning and unfurling of what pertains to self-individualization (*I.E.*, 418–421). Such nesting is itself situational in the sense that it is "anchored" in nature's groundwork, on the land, whilst exhaling an aesthetic atmosphere as well as nurturing the moral/intellectual senses by way of apportioning space.[48] It is perhaps herein that a call for measure might self-announce itself in the very apportioning of space. As indicated above, thinking from the standpoint of dwelling on earth, under heaven, alongside mortals and with the divinities, we evoke Heidegger's latter thinking about the topology of *being* and its articulation in terms of accounting for the workings of *Ereignis* (*en-owning*; event of appropriation) and the fourfold (*das Geviert*). This perhaps suggests to us what Tymieniecka evokes by way of thinking about the passion for place as being the most fundamental and forceful passion of the soul. It is through the pull and eventual thrust of this elemental passion that life's law of renewal manifests itself as the inner rhythm around which the originary unity of spacing/timing/placing revolves.[49] If these dynamics surge on the level of the dwelling and the ground on which it spaces itself, and, if they also extend over to *De Patria Mea*, then it is not unlikely that the passion for place may also underlie subliminal longings for the place of final repose.[50]

Based on Tymieniecka's reading, the *other* is posited in the *same* as a spatial difference set within one *flux*. The distinction between *same* and *other*, as set along the lines of the classical logic of non-contradiction and its principle of the excluded middle, is seen as being a reductive abstraction of the process of becoming which posits a fixation within the unfixed. In a Hegelian *dialectical* spirit, and in a Derridean *third genus* rhetoric, Tymieniecka asserts that "*within the flux of process, coming to be means*

being A and non-A at once." On this view, everything is simultaneously itself and also *otherness*, and the process of becoming is thus revealed as being the ground of order (*I.E.*, 70–71). This may ultimately evoke for us a picture that seems to be of the workings of χώρα. However, like what was encountered with Heidegger and Derrida, Tymieniecka's interpretation of χώρα digresses from the context set in the *Timaeus* whilst overcoming it. Having said that, we do nonetheless attest with her the rise of a new direction in thought which assists us in addressing the ontological problem of space as entailed by what falls under the appellation "χώρα." Confronted with the perplexing difficulties that thinking about χώρα entails, we repeat after Tymieniecka, and following the wise words of Timaeus of Locri:

The muses are silent on these matters and they remain silent (*I.E.*, 662–663).

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NOTES

[1]   Anna-Teresa Tymieniecka, *Logos and Life, Book 4: Impetus and Equipoise in the Life-Strategies of Reason* (Dordrecht: Kluwer Academic Publishers, 2000). Hereafter, to be noted in the body of the text as *I.E.*, followed by the page number.
[2]   I have addressed Jacques Derrida's interpretation of χώρα in detail in: Nader El-Bizri, "'*Qui êtes-vous, ΧΩΡΑ?*': Receiving Plato's *Timaeus*," *Existentia Meletai-sophias*, 11, Issue 3/4 (2001), pp. 473–490.
[3]   I have argued in detail elsewhere that we can see a lacuna in Martin Heidegger's conception of χώρα, which is partly due to his neglecting the *Timaeus* whilst focusing his ontological concerns on the *Sophist*. The findings of this investigation are set in: Nader El-Bizri, "ON KAI ΧΩΡΑ: Situating Heidegger Between the *Sophist* and the *Timaeus*," *Studia Phaenomenologica* (forthcoming 2004).
[4]   Plato, *Timaeus* (*Τίμαιός*), trans. By R. G. Bury, Loeb Classical Library (Cambridge, Mass.: Harvard University Press, 1999), 8th reprint, also contains *Critias, Cleitophon, Menexenus, Epistles*; *Plato's Cosmology: The Timaeus of Plato*, trans. Francis Macdonald Cornford (London: Routledge and Kegan Paul, 1948); Platon, *Timée, Critias*, ed. and trans. Albert Rivaud (Paris: Alcan, 1925). Refer also to the interpretation set in: El-Bizri, "'*Qui êtes-vous, ΧΩΡΑ?*': Receiving Plato's *Timaeus*," op. cit.
[5]   See Alfred North Whitehead, *Adventures of Ideas* (New York: Mentor, 1960), p. 154.
[6]   This claim may be attributed to Aristotle's interpretation of Plato's accounts of space. See Aristotle, *Physics* (*φυσική*), ed. with introduction and commentary by W. D. Ross, Oxford Classical Texts (Oxford: Oxford University Press, 1950), IV, 209b; Aristotle, *Physics*, trans. with commentaries and glossary by Hippocrates G. Apostle (Grinell, Iowa: The Peripatetic Press, 1980), IV, 209b.
[7]   Jacques Derrida, *On the Name*, ed. Thomas Dutoit, trans. David Wood, John P. Leavey, and Ian Mcleod (Stanford: Stanford University Press, 1995), pp. 94–97, 124–126.

8   Pointing to the primacy of depth, as the dimension of all dimensions, Merleau-Ponty writes: "*La profondeur est la dimension selon laquelle les choses ou les éléments des choses s'enveloppent l'un l'autre*;" Maurice Merleau-Ponty, *La Phénoménologie de la perception* (Paris: Gallimard, 1945), p. 306.

9   Jacques Derrida, *Khôra* (Paris: Éditions Galilée), p. 18.

10   It is a mode of thinking that oscillates between exclusion (*ni/ni*) and participation (*à la fois, et, ceci et cela*); Derrida, *Khôra*, op. cit., p. 19.

11   Derrida, *Khôra*, op. cit., p. 65, p. 102 n. 5.

12   Jacques Derrida, "Geschlecht, différence sexuelle, différence ontologique," in *Psyché: Inventions de l'autre* (Paris: Éditions Galilée, 1987), pp. 408–410.

13   Jacques Derrida, *De la grammatologie* (Paris: Les Éditions de Minuit, 1967), pp. 36, 196–198.

14   Maria Theodorou, "Space as Experience: *Chore/Choros*," *AA Files*, 34 (1997), pp. 45–49, 53–55; Derrida, *Khôra*, op. cit., p. 57.

15   Derrida, *Foi et Savoir* (Paris: Éditions du Seuil, 1996), § 23, pp. 32–33.

16   See Jacques Derrida, Anne Dufourmantelle, *De l'hospitalité : Anne Dufourmantelle invite Jacques Derrida à répondre* (Mayenne: Calmann-Lévy, 1997); Derrida, *Foi et Savoir*, op. cit.

17   In view of the growing philosophical interest in χώρα, the reader could refer to the following works: Jacques Derrida, *Positions* (Paris: Les Éditions de Minuit, 1972); Derrida, *Khôra*, op. cit.; Derrida, *Foi et Savoir*, op. cit.; Derrida, *De l'hospitalité*, op. cit.; Tymieniecka, *Impetus and Equipoise*, op. cit. (*I.E.*); Julia Kristeva, "Sémiologie et Grammatologie: Entretien avec Jacques Derrida," in: Jacques Derrida, *Positions*, op. cit.; Julia Kristeva, *La révolution du langage poétique: l'avant-garde à la fin du XIXe siècle: Lautréamont et Mallarmé* (Paris: Éditions du Seuil, 1974); Julia Kristeva, *Pouvoirs de l'horreur: essai sur l'abjection* (Paris: Éditions du Seuil, 1980); John Sallis, *Chorology: On Beginning in Plato's Timaeus* (Bloomington: Indiana University Press, 1999); John Sallis, "Platonism at the Limit of Metaphysics," *Graduate Faculty Philosophy Journal*, 19, no. 2 – 20, no. 1 (1997), pp. 299–314; John Sallis, *Spacings – Of Reason* (Chicago: University of Chicago, 1987); Luce Irigaray, "Place, Interval: A Reading of Aristotle's Physics IV," in *An Ethics of Sexual Difference*, trans. C. Burke, G. C. Gill (Ithaca: Cornell University Press, 1993); Luce Irigaray, "Une mère de glace," in *Speculum of the Other Woman*, trans. G. C. Gill (Ithaca: Cornell University Press, 1985); Edward S. Casey, *The Fate of Place: A Philosophical History* (Berkeley, CA.: University of California Press, 1997); Andrew Benjamin, "Distancing and Spacing," in *Philosophy and Architecture*, ed. Andrew Benjamin (London: Academy Editions, 1990), pp. 6–11; Theodorou, "Space and Experience," op. cit.; El-Bizri, "'*Qui êtes-vous, ΧΩΡΑ?*': Receiving Plato's *Timaeus*," op. cit.

18   Martin Heidegger, *On Time and Being*, trans. Joan Stambaugh (New York: Harper, 1969), p. 23.

19   Regarding the affinity in language between the lectures on the *Sophist* and *Sein und Zeit*, see Jacques Taminiaux, *Lectures de l'ontologie fondamentale* (Grenoble: Millon, 1989), pp. 182–189. Regarding the context of the *Sophist* lectures and the drafting of *Sein und Zeit*, see Robert Brisart, *La phénoménologie de Marbourg, ou la résurgence de la métaphysique chez Heidegger à l'époque de Sein und Zeit* (Paris: Grasset, 1993).

20   Martin Heidegger, *Being and Time*, trans. Joan Stambaugh (New York: State University of New York Press, 1997), pp. 104–105.

21   After all, the verbal *räumen* is itself indicative of the act of *clearing*. As for the phenomenon of *clearing qua Lichtung*, it is in a more basic sense also conceived as a *clearing qua*

Räumung. In this regard, *Raum* (space) and *Lichtung* (clearing *qua* spacing) may be seen as being closely entangled from a primary etymological and linguistic standpoint.

[22]   Martin Heidegger, *Logik: Die Frage nach der Wahrheit*, *Gesamtausgabe 21* (Frankfurt: Vittorio Klostermann, 1976), p. 267.

[23]   See Didier Franck, *Heidegger et le problème de l'espace* (Paris: Minuit, 1986). The reader may also consult Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. A. Lingis (Evanston: Northwestern University Press, 1968), pp. 259–260; Maurice Merleau-Ponty, *Le Visible et l'Invisible* (Paris: Gallimard, 1964). We have also addressed this matter briefly in Nader El-Bizri, "The Body and Space," *CAST*, 3 (2000), pp. 92–95; Nader El-Bizri, "A Phenomenological Account of the '*Ontological Problem of Space*'," *Existentia Meletai-Sophias*, 12, Issue 3/4 (2002).

[24]   The reader may consult the eloquent discussion of this matter in Reiner Schürmann, "Symbolic Praxis," trans. Charles T. Wolfe, *Graduate Faculty Philosophy Journal*, 19, no. 2–20, no. 1 (1997), pp. 54–63: based on the French text in *Cahiers internationaux de symbolisme*, 29–30 (1976), pp. 145–170.

[25]   Jacques Derrida, "La main de Heidegger, Geschlecht II," in *Psyché*, op. cit., pp. 426–427; also see Martin Heidegger, "*Bauen Wohnen Denken*," in *Vorträge und Aufsätze* (Pfullingen: Günther Neske Verlag, 1954).

[26]   For further accounts regarding this matter, see William Richardson, *Heidegger: Through Phenomenology to Thought* (The Hague: Nijhoof, 1964), p. 238; Thomas Sheehan, "Geschichtlichkeit/Ereignis/Kehre," *Existentia Meletai-sophias*, XI, Issue 3/4 (2001), pp. 247–249.

[27]   This point is analyzed in detail in Casey, "Proceeding to Place by Indirection," in *The Fate of Place*, op. cit., pp. 254–255, 258–259.

[28]   See Yoko Arisaka, "Spatiality, Temporality, and the Problem of Foundation in Being and Time," *Philosophy Today*, 40, no. 1 (1996), pp. 36–46; Yoko Arisaka, "On Heidegger's Theory of Space: A Critique of Dreyfus," *Inquiry*, 38, no. 4 (1995), pp. 455–467.

[29]   Martin Heidegger, *An Introduction to Metaphysics*, trans. Ralph Manheim (New Haven: Yale University Press, 1959), p. 205.

[30]   Martin Heidegger, "The Origin of the Work of Art," in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper and Row, 1971). Regarding Heidegger's investigation of the role of space in plastic arts, see Martin Heidegger, *Die Kunst und der Raum*, *Gesamtausgabe 13* (Frankfurt: Vittorio Klostermann, 1983); Martin Heidegger, "Art and Space," trans. Charles H. Seibert, *Man and World*, Vol. 6, no. 1 (1973), pp. 3–5.

[31]   Martin Heidegger, "*Bauen Wohnen Denken*," op. cit., pp. 145–162; Martin Heidegger, "Building Dwelling Thinking," in *Basic Writtings*, ed. David Farrell Krell (New York: Harper Colins Publishers, 1993), p. 356.

[32]   Derrida, *De l'hospitalité*, op. cit., pp. 11–15.

[33]   Martin Heidegger, "Die Sprache," in *Unterwegs zur Sprache* (Pfullingen: Neske, 1959); Martin Heidegger, "Language," in *Poetry, Language, Thought*, translation with introduction by Albert Hofstadter (New York: Harper & Row, 1975). The essay is based on the lecture delivered by Heidegger on 7 October 1950, at Bühlerhöhe in memory of Max Kommerell and was presented again on 14 February 1951, at the Württembergische Bibliotheksgesellschaft in Stuttgart.

[34]   Martin Heidegger, *Beiträge zur Philosophie (Vom Ereignis)*, *Gesamtausgabe 65* (Frankfurt am Main: Vittorio Klostermann, 1989), *Der Sprung*, sections 156–159.

[35]   Heidegger, *An Introduction to Metaphysics*, op. cit., pp. 65–66.

[36] After all, Aristotle believes that all things go back to their proper natural *topos* if not prevented from doing so. That light bodies travel upwards towards *Heavens*, whilst heavy bodies go downwards towards *Earth*. Even *Earth* itself tends back to its center if pulled away from it and if not prevented from doing so. Regarding these matters, the reader may refer to: Aristotle, *Physics* (φυσική), IV, chapters 1–5, op. cit.

[37] Sallis, *Chorology*, op. cit., p. 123; Sallis, "Platonism at the Limit of Metaphysics," op. cit., pp. 299–300.

[38] Martin Heidegger, *Zur Sache des Denkens* (Tübingen: Max Niemeyer Verlag, 1969), p. 63; Sallis, "Platonism at the Limit of Metaphysics," op. cit., pp. 300–301.

[39] It must be noted herein that I have benefitted from Professor Tymieniecka's illuminating presentation of her dense thematic intuitions regarding the three *matrices* in the opening plenary session of the 52nd International Phenomenology Congress, in Rome, on 26th June 2002.

[40] Anna-Teresa Tymieniecka, "Origins of Life and the New Critique of Reason, *The Primogenital Generative Matrix*," in A-T. Tymieniecka (ed.), Analecta Husserliana 66.

[41] Ibid., p. 12.

[42] Ibid., pp. 12–13.

[43] Ibid., pp. 14–15.

[44] Heidegger, *An Introduction to Metaphysics*, op. cit., pp. 65–66.

[45] In a digressive observation that requires further study, we may even say that Sigmund Freud's conception of the *ego* entails a process of becoming. This manifests itself in an inward unfolding into the unconscious realm designated as *id*, with the potential to transgress the outward boundary in a non-pathological love that tends towards what is other than itself. This state of affairs might also coincide with the manifestations of the "passion for place." Regarding this speculative and passing observation, the reader may consult Sigmund Freud, *Civilization and its Discontents*, trans. and ed. James Strachey (New York: W. W. Norton & Company Inc., 1961); Sigmund Freud, *Das Unbehagen in der Kultur* (Vienna: Internationaler Psychoanalytischer Verlag, 1930), 1st edition. I have also argued elsewhere that Avicenna's (980–1037) conception of *al-nafs* (*anima*; *psuchē*), in his famous "suspended person argument," shows that the self/soul is processional and not merely as being a demarcated autonomous susbstance. See Nader El-Bizri, *The Phenomenological Quest Between Avicenna and Heidegger* (Binghamton, N.Y.: Global Publications SUNY, 2000), pp. 149–171; Nader El-Bizri, "Avicenna's *De Anima* Between Aristotle and Husserl," in A-T. Tymieniecka (ed.), *Islamic Philosophy and Occidental Phenomenology in Dialogue* (Dordrecht: Kluwer Academic Publishers, 2003), pp. 67–89.

[46] Anna-Teresa Tymieniecka, "*De Patria Mea*, The Passion for Place as the Thread Leading out of the Labyrinth of Life," in A-T. Tymieniecka (ed.), Analecta Husserliana (Dordrecht: Kluwer Academic Publishers, 1995), pp. 5–6.

[47] Ibid., p. 7.

[48] Ibid., pp. 8–12.

[49] Ibid., pp. 16–17.

[50] Ibid., p. 20.

MAIJA KÜLE

SELF-INDIVIDUALIZATION AS THE MAIN PRINCIPLE IN THE PHENOMENOLOGY OF LIFE

1. LIFE AND THE PRINCIPLE OF SELF-INDIVIDUALIZATION

Let us compare Husserl's approach with the contemporary phenomenology of life, remembering the limitations of the philosophy of transcendentalism and classical phenomenology. Transcendental idealism – to which Husserl also belongs – chooses consciousness, I, subject, spirit as the starting point of thinking. The distinction between idealism and realism gives way in the 20th century, to the distinction between I-philosophy (*Ich Philosophie*) and World-philosophy (*Weltphilosophie*), which has no I at its centre.

Phenomenology of life has chosen a specific way of philosophical thinking: at the centre is not the *I* and not *World* but life. Phenomenology of life, investigated by Anna-Teresa Tymieniecka, recognises the **primacy of life, not of the lifeworld**. She writes: "The scientific endeavour within the processes of life itself […], this in contrast to those philosophers who assume philosophy's final stance to be a Husserlian/Heideggerian concept of the lifeworld. […] It is life and not the world that offers the platform for the scientific investigation that takes off from the lifeworld but aims to install itself in life's working."[1] Phenomenology of life investigates the manifestations of the Logos in life, namely in cosmos, nature, bios and Human conditions. Manifestations appear as systems of signs through which philosophy can discover the workings and the essence of rationality, reason and Logos. Tymieniecka recognizes the firstness of metaphysics of life. Life means reality, cognition comes after. The metaphysics of the manifestation of the Logos comes first in the absolute sense, but the metaphysics of the human creative act, through the process of cognition, provides access to the manifestation of Logos.

Husserl, on the contrary, belongs to the I-philosophy, which completely subjugates being to spiritualization (*Durchgeistigung*) and investigates the structures of consciousness first and foremost. If different forms of transcendental philosophy – e.g., Kant, Fichte – view pure consciousness as transindividual consciousness, then Husserl poses the problem of the transience of experience brimming with individual consciousness. The world in Husserl's teachings is an idea motivated by interconnected

experiences, which resembles Kant's approach, as the world is attributed existence in itself. Husserl regards the stream of experiences as absolute being. Therefore, Husserl's phenomenology can be characterised as one-sided rationalism.

In Husserl's thought, everything (in the long run) leads to the absolute *a priori* defined, immanent development, which can also be called immanent evolution. The entire objective, potential and real worlds are outer manifestations of the immanent evolution of life's actualities, or the intentional illumination of the immanent evolution.

From the point of view of evolution we can speak about the phenomenology of life as a contemporary variety of phenomenological thought. According to Tymieniecka, the concept of the creative function in the human condition is a uniquely propitious platform from which to explain the evolutionary genesis within the system of life. On this platform human being's linkage within the unity-of-everything-there-is-alive can be established. Phenomenology of life recognises life's processing (evolution), the continuity of its individualizing advance while working through the interaction with external forces. The self-individualizing process of life begins with the emergence of the biosphere from the pre-life realm. Tymieniecka writes that the individualization of life manifests the prodigal ingenuity of reason.

Phenomenology of life strives to go deeper into the concrete, individual manifestations of life forms without denying the significance of the fundamental principles of philosophy in order to free itself from naive realism. Life from the philosophical point of view is life elucidated in the light of ultimate principles. The thoroughness of life comes as a result of the superficial naivety being replaced by the fundamental principles of philosophy.

A. T. Tymieniecka characterizes the self-individualization of life as an **ontopoietic** process. It means that at the centre stands *becoming* – as a process in its own advance. The individual remains always in the process of becoming. "Onto" refers to the firstness of the life process – as ontology – but articulations and understanding come after. Phenomenology of life brings forth the ontopoiesis of life as the primal and generic factor of constitution while placing the lifeworld together with its correlate, transcendental consciousness, in a secondary position. This amounts to a Copernican revolution in phenomenology, says Tymieniecka.

Phenomenology of life has drawn out Husserl's intuitions, which assist in the search for the key to the diversity of life and the unity of all. At first, phenomenology of life returned from the ego-centered transcendental

consciousness to its dynamic conditions; secondly, it shows the subject at the context of the totality of nature and life process; and, thirdly, it brings out the self-individualizing principles of life as the primary coordinating factor of genetic constructivism.[2]

To characterize life process as ontological philosophy requires the help of the natural sciences. In any case, in contemporary philosophy the number of authors who analyse the problems of language, power, social and political philosophy, that is, the problems of cultural and social life, is by far greater than those who venture to view human being in a universal dimension turning to that part of the processes of the world and cosmic space that function without the direct participation of human being. This highlights the contemporary meaning and the new dimensions of the phenomenology of life. Phenomenology of life investigates how the human soul as a basis of life's self-individualization extends through the empirical psyche into the conscious life with its preconscious zone and gathers unto itself all natural, organic, vital, and physiological forces.

The significance of the phenomenology of life worked out by A. T. Tymieniecka lies in the fact that she takes philosophy into an unusual field, that is, following the *Logos* through the labyrinth of life and interprets the process of self-individualization not only as Human Condition, but as a part of the life process at all. Therefore, an important new concept of everything-that-is-alive is investigated.

In this respect, phenomenology of life really overcomes the limitations of classical phenomenology, which is only concerned with the world of man and his consciousness. The theme of intentionality that is central in classical phenomenology is replaced by a focus on the creative act that is inherent not only to man, but also to transforming *Logos*. The question posed by Kant and phenomenology – how is subjective generality possible? – is transformed into a teaching on self-individualization in the stream of life.

Classical phenomenology accentuates the position that ideal transsubjective meanings exist no matter who the cognizing subject is: Man, God, or devil ... (in Husserl's words). The theme of Human being as individuality is not the decisive one then. Classical phenomenologists usually do not speak of Man or human being – because that would render matters too psychological – but about consciousness, the transcendental I, the subject. It is interesting to analyze Husserl's turn to concrete subjectivity. With transcendental phenomenology the "I" reaches the last (deepest) point of experience and cognition in which "I" becomes a disinterested observer of his/her worldly natural I and I-world. This I-world, to

Husserl's mind, is only a part or a layer of the transcendental life. Consequently, in classical phenomenology the notions "live" and "life" function in their transcendental meaning and imply pure structures; therefore the principle of individualization does not appear.

The contemporary phenomenology of life pays greater attention not to **through what** we cognize (will, evaluation, and other modes of consciousness), but to **who** experiences it. "Thus the inner/outer orientation of the ontopoietic entelechial principle itself is the crucial self-individualizing principle that directs an individualizing life's autonomy, distinctiveness and relative independence within the network of its interdependencies."[3]

Life process shows that self-individualization proceeds from within, radiates without, and advances ahead.

2. THE PRINCIPLE OF SELF-INDIVIDUALIZATION: INTERSUBJECTIVITY IN CLASSICAL PHENOMENOLOGY AND THE HUMAN SELF IN THE COMMUNAL FABRIC OF PHENOMENOLOGY OF LIFE

The principle of individualization is linked to the question of common being, interaction. From the philosophical point of view, it is a question of how to avoid solipsism. In Husserl's phenomenology the theme of intersubjectivity appears alongside the acceptance of the transcendental Ego as the basis of cogency, i.e., alongside the Cartesian turn. Husserl clarifies his attitude toward Descartes and the return to the *Ego cogito*. This return is accepted in principle; however, Husserl reproaches Descartes for his leaning toward a naive and unsubstantiated transcendentalism that turns the Ego into a *substantia cogitans*, a separate human *animus* acting according to the principles of causality (whereas phenomenology substantiates the relationships of motivation). Husserl suggests performing the transcendental reduction, getting rid of the individual cognizing subject, and reasoning about the general *a priori* structures of the transcendental subject. However, in adopting this way of reasoning, Husserl does not erect *cogito-logy* but *Egology*. Husserl maintains that Descartes has not paid adequate attention to the disclosure of the eternal course of the transcendental Ego's self-experience (*Selbsterfahrung*). Descartes has not disclosed Ego in the concreteness of its transcendental being and life, which is what phenomenology aims at.

One must admit, though, that originally phenomenology, as it is reflected in Husserl's work *Logische Untersuchungen* was not oriented to the description of the I. Husserl's biographers testify that the change in

his views took place in the winter semester of 1910/1911, when he had to think over the objections that any phenomenological reduction that would exclude one's own I was senseless. Husserl accepted these objections and admitted the empirical I. That, however, leaves the pure I inseparable from cogitations. In his work *Ideen*, Husserl points out that the pure I is a special unconstituted transcendence or transcendence in immanence. It exists as an empty pole of act formation (*Aktpol*), is contentless and has no explicable content.[4]

However, Husserl's views are actually not that simple. Developing Egology and pointing out that the Ego theme is multiform, Husserl says that we do not deal with Ego as with an unfilled, empty place (*Polus*), but as a sum total of values, volitions, and convictions that have been formed in the process of development. Here for the first time the personal I unity, the personal, individual character, is constituted.

One must admit that Husserl still tries to remain on the level of transcendental reasoning and reminds readers that one must distinguish Ego in its full concreteness, which is a multiform stream of concrete intentional life, and the objects constituted in it. That is why, Husserl says, we speak of the Ego just as we speak of a concrete monad.

This is the moment in philosophical thought when the problem of intersubjectivity appears on the horizon. A step before, Husserl was balancing on the line: to overstep it is to turn the philosophy of transcendental subjectivity into concrete Egology or monadology with all the ensuing consequences. A step before, Husserl wrote that phenomenological constitution means observing the universality of Ego in connection with the identity of this objectivity.

In the course of the development of phenomenology, Husserl turned more and more to Egology and concrete monadology and, as is testified to by his statements in *Ideen* about personality, to the possibility of passing over to personalism. However, in this course of reasoning there are constant protestations. For instance, Husserl pleads that the life he writes about in phenomenology is not real lived life but only phenomenologically purified life, that concrete subjectivity is not actually existing concreteness, but only its phenomenological ideal, etc. Such excuses as these render phenomenological investigations more complicated and liable to different interpretations. It is evident from the history of phenomenological thought when, for example, now and again publications appear on how Husserl really understood transcendental subjectivity, how concrete and even individual it can be.[5]

The pure I acts as a sum total, index, subject of every *cogito* in the unity of its stream of consciousness and the like which forms universal synthesis of reflections. Up to this moment speaking of the "pure I" in phenomenology, its transcendental interpretation could be retained (which Husserl strove to do) by demanding a thorough enough purification (reduction) of the subject from its quotidian concreteness, individuality, psychic experience.

A more vital turning point in phenomenology is to be observed by comparing Husserl's books '*Ideen I*' and '*Ideen II*'. Continuing with the "pure I" theme, Husserl admits that the essence of I comprises the possibility of the original experience of one's self (*die Möglichkeit einer originären Selbsterfassung*).

The pure I appears in relation to one's own I. To what extent does phenomenology allow us to fill one's own I? Conversely, to what extent will phenomenology be able to shield the purity of the I?

As soon as "I" starts losing the logical universality, the originally given identity, as soon as it is filled with acts, a stream of experience, life, it gets more and more psychologized and becomes one's own "I," notwithstanding the strict demand for observing the phenomenological reduction.

As to the logically "pure I," the existence and the problem of perceiving a "strange I" is not essential since the "pure I" in its formal way of existence is all-embracing and universal as it is envisaged in the philosophy of transcendentalism. But as to each one's own "I," the problem of the strange "I" (or Other) is a most important one and it must be solved to overcome solipsism and the enclosure of philosophy into the personal consciousness of individual Man.

Taking into account Husserl's statements about the personal character of the "I," style, and its thoughts, one must admit that psychological moods penetrate phenomenology very deeply. They cannot be warded off, even by Husserl's statement to the effect that "pure I" and the idea of a "person" (*das Person*) are one and the same. This interpretation has some justification created by Husserl himself in his efforts to make his "pure I" conception more thorough and turning it into the "personal I."

Husserl tried, successfully, to make use of the philosophical notion of the "concrete", employing it in the phenomenological sense with reference to the transcendental I and to monads while at the same time cancelling (reducing) the theme of individual, factual, psychologized concreteness as the subject of phenomenological philosophy.

W. W. Fuchs concludes: "The movement of Husserl's thought is consistently determined here by levels and degrees of *presence*, and moves from

immediate presence to the transcendental ego to a form of mediate presence. It is the otherness of the Other that is reduced to presence through meditation, thereby reducing absence to presence in the transcendental sphere."[6] He is convinced that, "What the experience of the Other in fact teaches us is that the being of the Other remains inexplicable so long as presence holds a metaphysical priority and dominates philosophical thinking."[7] It is possible that M. Merleau-Ponty is absolutely correct when he states that, "What is interesting is not an expedient to solve the 'problem of the Other' – it is a transformation of the problem."[8]

The problem of the existence of the *Other* person, with the soul (mind) to that of the *Self*, has been discussed by many philosophers today. The theory that is developed by Emmanuel Levinas is similar to Martin Buber's views of an *a priori* character of the relationships between I and Thou and to the Russian philologist and philosopher Mikhail Bakhtin's theory of dialogue.

The French philosopher Emanuel Levinas gained popularity with his concept of *Other*. He writes: "Western philosophy coincides with the unveiling of the Other where the Other is showing itself as being, loses its otherness. From its infancy, philosophy has been filled with the horror of the Other which remains Other, an almost incurable allergy to it. It is because of this that it is essentially a philosophy of being, that the comprehension of being is its last word and the structure of man." The essence of the human being is constituted in relationships with *Other*. Wars start with the idea to struggle against *strangers*, foreigners, but recognition of the *Other* is the prerequisite of peace. What Levinas has in mind is not only political peace but also prerequisite ethical peace with the unassimilable *Other*, the irreducible *Other*, *the Other* that is unique. "The unique alone is irreducible and absolutely *Other*."[9] Contemporary thinking, writes Levinas, must be oriented to thinking about *Other*, not about Ego. He does not recognise reduction of *Otherness* into *Selfness*.

Phenomenology of life transforms the problem of Self and Other. The human self exists in the communal fabric. It means the principle of self-individualization of life at the human level. A. T. Tymieniecka recognizes "inner horizon" of the self and "outer horizon." My ego manifests itself in will and action, through my acts I differentiate myself in full vital/intellectual/spiritual beingness and project a vision of uniquely my own place in the world. The element of entelechy is a decisive factor in the development of the real individual. Logoic apparatus of the ego controls the creative development of the individualization of life. Individualization manifests itself in the vision of the self. Hence phenomenology of life

returns to German classical philosophy where self-consciousness is recognized as the highest level of spirit, and existence of the social spirit (as objective *Geist*) is explained.

Phenomenology of life stresses the importance of advancing from awareness of self to the awareness of "we". There the question of Other appears. But it differs from Husserl's intersubjectivity. A. T. Tymieniecka writes about the creative self-interpretation between the self and the Other. There does not exist the problem of solipsism. She creates a new philosophical concept, "inner creative reciprocity".[10] On this basis is founded an interpersonal dialogue. This stage constitutes a further stage in man's self-interpretation in existence. We introduce the Other as a *second self*. At the end of her investigation of the problem of Other, Tymieniecka concludes that through the Other we can recognize the inward ground of the **sacred** in the human being.

3. SELF-INDIVIDUALIZATION AND ETHICS

Society consists of personalities; the human being is paramount. This motive of classical phenomenology is expressed in ethics. Husserl's phenomenology is a conception which, to a great extent, continues the traditions of European liberalism and personalism where the human being, not a social formation, is of the highest value.

Phenomenology of life is orientated to ethics, too. The aim is to situate human conduct within the metaphysics of life. Human conduct realizes the sphere of societal life. It means that individual acts have their moral criteria in changing societal norms. A. T. Tymieniecka does not recognize unchangeble human anthropological features and therefore shifts phenomenological investigation to the plane at which the human being emerges. She writes: "Within the framework of the phenomenology of life, the human being is envisaged not in an anthropocentric fashion but as one of the types of beingness that emerges within the evolutionary progress of life as such – not as a crystallized essence, but as a being in the process of unfolding himself."[11] She recognizes that the question of virtue (moral) lies at the heart of the life strategies of the Logos.

Human self-individualization in life expresses itself as self-interpretation in existence. Individual design of the life course creates the uniqueness of the person. At the level of human beings life is societal. A. T. Tymieniecka in the first place investigates the societal principles of order – that is – moral rules, laws and qualities of experience. The phenomenology of life admits the primacy of personality in social relations.

It is similar to the view developed by another contemporary philosopher – Jacque Maritain. Maritain considers people as individuals to be subordinate both to the "stars" and to political societies, but also as personalities with the moral sense to rise above them. Neither nature nor state can affect a personality without its agreement. A personality possesses an ontological characterization independent of society: an immortal soul and aspiration for God, writes Maritain. A personality's self-esteem, according to Maritain, is in its independence and the possibility of determining its activity. In its aspiration for God the personality rises above the aims of society. The personality's freedom in society depends on how completely it can set itself free from different forms of material determination and political engagement.

A human being cannot lose the place in the world determined for him, the natural life and the human life existing in harmony with each other. Man on the border of the two levels of life firmly holds his place in the hierarchical system, coordinating the spiritual with the physical. The main thing to be observed by the human being is not to destroy the order and harmony set in the world and go his own way. On this condition, one is given ample opportunity for a happy and sensible life. Therefore, there is no reason for a very tragic perception of life, as the phenomenology of life notes.

Phenomenology of life has found a model to substantiate human being's place in life and soothe the tragically-minded. The capacity to act according to moral principles consists in the shaping of the entire functional life system. To practice the virtues means to be true to oneself, to self-interpretation in the life.

However, there are contemporary philosophical trends which lay a greater stress on the tragic side of human activity, social power, irrational unconscious forces, which determine different social, economic and psychological realizations in history and do not support the life intentions and harmonization with the Cosmos. For the phenomenology of life, on the contrary, it is alien to speak in the tragic voice, because it is inevitably included in the process of life and realization of Logos.

The human being differs from the rest of the world in his or her ability to transcend, not be halted by the borders created by nature. In transcendence, the subconscious is submitted. Thanks to the ability to transcend, the human being lives in the world of values. The ability to live in society arises in the personality thanks to the ability of the soul to live in the human creative condition.

One of the conclusions in A. T. Tymieniecka's book *Impetus and Equipoise in the Life-strategies of Reason* is "The self-individualizing character of life, whether it be at the organic, vital, psychic, social or cultural level, will serve as our measuring stick in the vast expanse of life."[12]

It is the answer to the question of the role of self-individualization in the phenomenology of life: to be a universal measuring stick in the stream of life. Self-individualization is recognized in the phenomenology of life as the first of three important principles, the second is the entelechial design of life's unfolding, and the third is the creative virtuality of life.

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NOTES

[1] Anna-Teresa Tymieniecka, *Impetus and Equipoise in the Life-strategies of Reason*, Analecta Husserliana, Vol. 70 (Dordrecht: Kluwer Academic Publishers, 2000), p. 20.

[2] Ibid., p. 255.

[3] Ibid., p. 16.

[4] K. H. Lembeck, *Gegenstand Geschichte* (Dordrecht: Kluwer Academic Publishers, 1988), p. 81.

[5] See: E. Marbach, *Das Problem des Ich in der Phaenomenologie Husserls* (The Hague: Martinus Nijhoff, 1974).

[6] W. W. Fuchs, *Phenomenology and the Metaphysics of Presence* (The Hague: Martinus Nijhoff, 1976), p. 78.

[7] Ibid., p. 88.

[8] M. Merleau-Ponty, *The Visible and the Invisible* (Evanston: Northwestern University Press, 1968), p. 269.

[9] E. Levinas, *Basic Philosophical Writings* (Bloomington and Indianapolis: Indiana University Press, 1996), p. 166.

[10] Anna-Teresa Tymieniecka, *Impetus and Equipoise in the Life-strategies of Reason*, Analecta Husserliana, Vol. 70 (Dordrecht: Kluwer Academic Publishers, 2000), p. 475.

[11] Ibid., p. 597.

[12] Ibid., p. 624.

W. KIM ROGERS

THE INDIVIDUALIZED LIVING BEING AS NODE IN NETWORKS OF SIGNIFICANT AFFAIRS WITHIN A VITAL SYSTEM

The fourth volume of Tymieniecka's *Logos and Life* is extremely wide ranging and complex and no short essay could begin to do justice to it as a whole. I therefore have chosen to pursue only a few of its many themes here.

The focus of this paper will be upon "the novel existential situation of human beingness within the network of life ..." (2000, p. 99). and the node-network ordering of vital systems through which particular affairs are accorded significance and connected in terms of their relevancy and fittedness to the activities of living beings. To explore these themes, Tymieniecka writes, "We must disentangle the knot which life in its constructive games ties among its innumerable factors" (1986b, p. 393).

Tymieniecka's manner of writing seems to me very like that of the poets. Her exposition of her seminal ideas depends frequently upon the use of metaphors, especially of an ancient and very suggestive metaphor for life: a web or a fabric. Let us remember here the Greek image of three women, one spinning thread, one weaving a tapestry, and one undoing what has been woven. Tymieniecka characterizes the web of life in terms of strings and interlacings and tyings and patterns. A related metaphor which she uses is the net or network with its knots or nodes where the strings are tied together.

In Tymieniecka's view, "The self-individualizing living being ... cannot be grasped nor its sufficient reason elucidated by an artificial extricating from the weave of life. In order to bring to light its individuality we have to envisage it by considering the entire life-network: the *unity-of-every-thing-that-is-alive*" (1997, p. xii). "The vast network of vital linkages and relevancies comes together in the crucial web of the unity-of-everything-that-is-alive. ... This web comprises all types and concrete individuals into an infinitely flexible, movable, changeable, transformable whole that is necessarily tied together for success or failure, for flourishing or destruction" (2000, p. 130).

By the "unity-of-everything-that-is-alive," she does not at all mean something connected like Bergson's *elan vital* in its self-evolving. Rather,

this expression refers to the interdependency of all living beings. "The unity-of-everything-there-is-alive is grounded in the intrinsic existentially and vitally significant linkage among entire systems of beingness that are mutually indispensable for each other's vital existence … living beings with internal existential/vital interdependencies come about 'together' in order that they may sustain themselves reciprocally in their life courses, thus establishing the actual equipoise of the entire life context" (2000, p. 41).

However, she writes of not only "the web" but webs, of not just "the network" but networks, and the reader needs to be aware of both sorts of connections. As distinct from the intersupportive network of life or unity-of-everything-that-is-alive, these networks are to be viewed as diverse and multilayered. At all levels of scale, of duration as well as size, there are always networks of significant affairs. For example, the human world "is the network within which Nature and man are intertwined in operational and generative interlacing and situated in a mutually 'translacing' continuity" (1983b, p. 126).

Among these networks are the transgenerational networks invented by human beings which comprise that 'station' in life's continuing stream in which is conferred the specifically human significance of life. This station, or better, situation, Tymieniecka has named the Human Condition. The Human Condition "in evolving carries within itself all the strings of bios." It "gives the human being an outstanding position – a knot position – with respect to the spheres within which living being is suspended" (2000, p. 633). The Human Condition is at once individualized and yet in unity with the entire life-order, the total expanse of living modes of being (1986a, p. 18).

It is from the network of causes, reasons, conditions, and the foundational ties of its origin that proceed all the strings of the individualized living being that account for "a being's being not simply 'something,' but this very beingness" (2000, p. 33). The individualized living being seemingly stands on its own but is actually a node within a web of ties and their conditions. This is the very opposite of the position taken by Aristotle and later Thomas Aquinas. "When we want to 'understand something,' we have to focus simultaneously on its distinctiveness at the level of phenomenal manifestation from other things, beings, events, etc. and to exfoliate its nature in terms of its most intricate involvement with them all" (2000, p. 34).

The genesis of life and its unfolding Tymieniecka has characterized as fundamentally and originally consisting of a self-individualizing constructive process:

The oriented operational nucleus of self-individualizing life is a processional station of life
with a threefold orientation. First, life establishes a point at which forces are gathered, are
transmuted into life significant energies; secondly, these energies are then radiated outward;
thirdly, living beings in this way project the web of life – nature – a web that draws all self-
individualizing beings into the existential interaction of the unity-of-everything-that-is-
alive." (2000, p. 298)

Only living beings manifest the characteristics of individualization. Life
proceeds by linking its energies, synergies, forces through self-individual-
ization which occurs within that which then becomes life's circumambient
surroundings, its environment (2000, pp. 75–76). The self-individualiza-
tion of life consists in the interchange, that is, transformational/con-
structive moves and their results, by which a particular type of living
being differentiates itself from within its living network and acquires its
own life route (1990, p. 9). "The very individualization of life is a differen-
tiation of an autonomous, distinctive life route that occurs within and
without a web of other living beings and their existential ties" (2000,
p. 126).

The individualization of living beings does not proceed haphazardly
or by the accidental conjunction of life enhancing forces. Rather, it "is a
constructive process that follows a design. This design is 'entelechical'
because it projects a line of articulations that the process follows from
within" (2000, p. 627). "Speaking metaphysically," Tymieniecka writes, "I
call this telos oriented schema the *ontopoiesis of life*" (2000, p. 628). Yet
as stated above, this telic schema is projected and actualized not just out
of what is "within" but equally what is "without," life's circumambient
surroundings. In biology this process is called adaptation.

This "inner/outer orientation of the ontopoietic entelechial principle
itself is the crucial self-individualizing principle that directs an individual-
izing life's autonomy, distinctiveness, and relative independence within
the network of its interdependencies" (2000, p. 16). Furthermore, "The
living being's individualization/differentiation in its course in the midst
of the stream of life intertwines with, encroaches on and intergenerates
with, and promotes the growth or decay of other living beings" (2000,
p. 439).

The greatest constructive accomplishment of a living being as such – an accomplishment
indispensable for its sustenance in life – seems to be ... to find oblique and most intricate
ways to pull dispersed and disjointed strings together, to invent within the chaos of forces
that it cannot encompass a constructive step forward so that step by tortuous and unforesee-
able and constructive step a course of subsistence will delineate itself. (2000, p. 26)

In sum, Tymieniecka emphasizes the interrelations, reciprocal exigencies, the interchanges among living beings, the biosphere, and the cosmos through which living beings differentiate their living forms and tie further webs of existential interchange, webs indispensable for the generation, growth, flourishing, and fruition of each living individual (2000, p. 104).

A living being draws from far-reaching circles of interconnections and dependencies. Each particular type of individualized life originates and takes form within a vital process involving a network of other living beings, for an entire range of other living beings in existence is indispensable to its existence (1984, p. 11). Tymieniecka writes that "this network of the constructive progress of life is stretched – like a fabric being woven on a loom – upon several spheres of relevance that are interrelevant, that motivate each other and are indispensable to each other's meaningfulness, sense" (2000, p. 38). We can only think of the totality of life or 'nature' as "a web of the vital synergies and intellective forces of the logos of life that is suspended … upon several systems of relevancies" (2000, p. 103).

The fulfillment of exigencies indispensable for the going-on-living of living beings indicates dependency on networks of vitally relevant factors extending beyond the core of the generative milieu. "The deployment of seminal and generative synergies implies their going hand in hand with appropriate circumambient conditions … [for example] there are the climatic factors that are indispensable for life's germination and nurturing" (2000, p. 125). Moreover, events, processes, beings that lay at noncontiguous points, even at vast spatial distances from each other become as objects of concern members also of a living being's territory (2000, p. 438). Thus the determination of what has significance or not in each vital network rests upon not proximity only but especially on relevancy to the life route of each sort of individualized living being.

Tymieniecka states that the interpretations giving sense and significance to the living human being's multifarious intentions and experiences all come from a center, the self-in-its-world-of-life, that as center is correlative to the outer horizon of its own vital territory projected as well as circumscribed by its vital and intellective moves and acts. (*Idem.*) However, I would shift life's center from the self being a locus in between the correlative outer vital territory and inner vital acts to its being rather in the passage of their interactions or interchange, for it is therein that the living being and the significant affairs that comprise its territory articulate and manifest their "selves" (cf. p. 439).

Each activity of a living being is concurrently an evaluation of the situation of the living being in its environment and the criteria of valuation

change along with the progress of their interchange in accordance with the principle of fitteness. This interchange "in which the modalities of interaction involve modifications with each new type of complexity that sets in and emerges according to the systems of attunement, adaptation, assimilation (and their reverse) covers the entire expansion of life on earth from its 'womb' in nature-life to its highest, most sophisticated network of modalities in the Human Condition" (2000, p. 631).

A human being outlines his life-route by his self-interpretation-in-existence, and therein is also outlined a system of meaningfulness (1983b, p. 127). What else is his individualizing route if not the unfolding through each operation, choice, and so on, of meaningful elements or of a network of interrelated elements which have become meaningful due to their showing themselves to be cooperative or obstructive to its progress (1983a, p. 30). It is the working out for himself "a cohesive course of interactions that serve to sustain his beingness" (2000, p. 27). Thus there is established among the affairs within its surrounding world an ordering of life-significance with respect to their fittness and specific types of relevance to his vital needs that they affect.

However, it should not be overlooked here that relevancy and fittness do not contribute in similar ways to the ordering of life-significance. This is clearly recognizable when we consider the meaning of their opposites: the irrelevant and the unfitting. The irrelevant is what is left out of account and the unfitting is at the least an obstacle and at the worst a vital threat. If we are unfitted to meet successfully some demand of our environment, the result may be catastrophic; if some part of our environment is unfitted to meet some vital need of ours, we are in a dangerous situation. But the danger exists for individual living beings or strings of living beings (interdependent species), not for the web of life itself – order prevails over disorder, only the pattern changes – unless the planetary situation becomes unfavorable to life itself. The often obstructive and sometimes perilous elements within the circumambient/environmental situations in which every living being exists are, however, only very briefly noted in the most recent volume of *Logos and Life* (4).

The interaction or interchange of a living being with its circumambient/enviromental field is the carrying out of the self-individualizing process, performing operations with respect to the field's favorable, unfavorable, or fostering impact (cf. 2000, p. 300). This is similar to Goldstein's concept of one finding a way of coping – striving to achieve an adequate relation with one's environment. Yet, while she notes of life that "we are engaged in a constant effort to keep ourselves afloat" (2000, p. 31), (Ortega's

metaphor) still she gives preeminent position to our faith in the orderedness of reality. "We hold to this fundamental belief in the regularity of life. We have confidence in … the essential stability and security of our existence" (*Idem.*).

Let us for a moment just focus here on Tymieniecka's use throughout the preceding discussion of the metaphors of strings and weaving and fabric or web, of networks and tying of knots. These appear to be more than apt figures of speech, but instead have the character of unifying structural elements of her thought as when she writes of three correlative systems (circuits of forces, laws, rules): cosmos, biosphere, individualization of life that make up the framework on which the totality of life is suspended like a fabric being constructed upon a loom, the ontopoiesis of life (cf. 2000, p. 23).

Tymieniecka views the Logos of life as manifesting itself within a network of living beings indispensable for existence, webs of existential interchange, of interdependencies, vast networks of vital linkages and relevancies, networks of vitally relevant factors. To her way of thinking, the greatest accomplishment of a living being is its pulling together the dispersed and disjointed strings of conflicting forces so as to invent step by constructive step a way of going on living (2000, p. 26). The network of the constructive progress of life is stretched like a fabric being woven upon a loom (2000, p. 38).

The self-individualizing living being cannot be extricated from the weave of life, we have to envisage it by considering the entire life-network (1997, p. xii). The strings of the individualized living being's causes, reasons, conditions are suspended within a web of ties and their conditions (2000, p. 33). The interrelations, reciprocal exigencies, the interchanges through which living beings differentiate their living forms tie further webs of existential interchange, webs indispensable for the generation, growth, flourishing, and fruition of each living individual (2000, p. 104).

All self-individualizing beings are drawn into a vast web where they are intertwined in operational and generative interlacing and situated in a mutually translacing continuity (1983b, p. 126) a crucial network of vital linkages and relevancies that draws all living beings into the unity-of-everything-that-is-alive (2000, p. 298). Within this web the Human Condition gives to the human being an outstanding position – a knot position – with respect to the spheres within which living being is suspended (2000, p. 633), because the Human Condition in evolving carries within itself all the strings of bios (2000, p. 296).

The entelechical design woven throughout the whole web of life is a self-individualizing process, the manifestation of the logos of life. It is not a pattern imposed upon from without, nor an ideal or essence acting from within but an ongoing constructive process proceeding from the interactions of all parts of the web of life through which they sustain themselves reciprocally in their life courses, thus establishing the actual equipoise of the entire life context (2000, pp. 627–628).

Everyone understands the metaphors used above, only because their meaning is vague. But to become very useful, a careful examination of what webs of life or networks are needs to be made. Therefore a number of questions yet remain to be addressed, among which are the following:

How is a network produced? Is a network ever something separable even abstractly from the interactivity of living beings? Can one network stand alone and independent of other networks? Are networks characterized by persistence or change? How do networks become differentiated and articulated? Are there differences of scale in size and duration between networks?

Of course Tymieniecka addresses some of these questions indirectly, but for the sake of clarity, they still need to be dealt with in a direct fashion.

In the following paragraphs I shall very briefly deal with these questions from the perspective of an ecological approach in philosophy. Taking the interactions of living beings as one's starting point in philosophy is what I have called, following the usage of J. J. Gibson (1979), an ecological approach. This approach is, as I demonstrated in Chapter 5 of my book, *Reason and Life* (2003), very close in many respects to the phenomenology of life initiated and developed in the writings of Tymieniecka. Its principal difference is that it avoids metaphysical questions entirely.

A vital system of interactions is a particular form of life jointly produced by the thus individualized and individualizing living beings and environing affairs. Individuality is not an inherent quality but jointly produced and varied. Each, the particular vital interactional system and its individualized members, that is, living beings and environing affairs, owes to the other its differentiation and articulation, its individualization.

Individualized living beings create networks in terms of their activities and in turn these networks shape their activities. Networking is the flexible knitting together of individual environing affairs whereby they are accorded significance and connected in terms of their relevancy and fittingness to the activity of living beings. (Relevance and fit are thus similar to Goldstein's idea of a condition of adequacy between organism and environment.)

Different kinds of interactions between living beings and environing affairs give rise to different kinds of networks. Just as one kind of interaction of living beings and environing affairs is not separable in life from many other kinds of interaction, just as no one affair's significance can be determined independently of its relation to the fittingness and relevancy of other affairs, so no network can stand alone and independent of other networks. And just as much as the kinds of interactions engaged in persist or change, so also vary the networks related to them.

There is a variable sequence of actional networks both up and down the scales of size and duration. At all levels there is always the production of networks and no network whether superordinate or subordinate is a cause of (explains) another network even though one is included in or is a component of another. But progressively inter-supportive layers of actional networks with varying hierarchies of scale will generate emergent characteristics of both living beings and environments thus promoting new forms of interaction and the creating of appropriate new networks.

For the present, this must suffice, and the further development of the meaning of networking must wait upon another occasion.

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WILLIAM FRANKE

A PHILOSOPHY OF THE UNSAYABLE: APOPHASIS AND THE EXPERIENCE OF TRUTH AND TOTALITY

> "Rien n'est vrai que ce qu'on ne dit pas."
> ("Nothing is true except what one does not say.")
>
> – Créon in Jean Anouilh's *Antigone*

What we most strongly and deeply think and believe, what we passionately love or ardently desire, inevitably escapes adequate articulation. It is always more, if not completely other, than what we are able to say. This common human experience of butting up against the limits of language is experienced paradigmatically in the disciplines of philosophy, theology and poetry. All these types of human endeavor lead inexorably to renunciations of language at critical stages in attempting to advance towards their goals. Nevertheless, at the same time, this very deficiency of speech, this incapacity of verbal expression, indeed of representation of any sort whatsoever, forms the starting-point for rich, articulate discourses in each discipline, discourses about what cannot be said. What these discourses reveal, I contend, is that we are in crucial ways always oriented in all that we *do* say by what we *cannot* say, so that indirectly, we are always talking "about" – or at least "from" or "out of" – what cannot be said. If this is true, then all discourse at some level collapses – or blossoms – into discourse "on what cannot be said."

  This contention is susceptible to a variety of interpretations that make it by turns either obvious or absurd, a matter of plain self-evidence or else perfect paradox. On the obvious side, what motivates never-ending human saying of things could only be something that never can be said. The very fact that we go on speaking indicates that something remains unsaid. And since there is no built-in limit to the continuation of our speaking, this something unsaid proves, in effect, to be unsayable, at least for as long as we still go on speaking. Precisely this predicament is exquisitely illustrated in the incessant, unendable monologues that babble on through Beckett's fictions. And the same problematic is dramatized in theatre pieces such as *Endgame*.

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There is no built-in limit, except, naturally, death, to our saying of the things that can be said. And in this respect, death lays claim to being the name, or at least one name, for the unsayable. Yet to say this is to say, in one way, the unsayable, to give it a name, and thus to depotentiate it as, precisely, unsayable. A homologous, equally challenging, and in many regards compelling reduction takes place if we name the unsayable "God." Such namings may have some validity as interpretations, but they must not be allowed to be definitive and so to end the production of new namings and sayings, since it is precisely the unlimited, open-ended production of denominations and locutions that testifies to the genuine infinity – and perhaps divinity – of what cannot be said.

Death and God are unsayable and as such prevent language from being able to achieve closure. Language, as discourse, is open-ended and goes on infinitely, unable to bring to final presence in consciousness the impossible (non)experiences of death and God. If language in its saying and naming is basically a bringing to presence before consciousness, it is radically impossible to say death, since consciousness is itself annihilated in death. Likewise the unsayability of the Name of God, enshrined in religious traditions, for example, by the unpronounceable Tetragrammaton (JHWH), a name for the unnameable, stands for the impossibility of encompassing God's infinity within any finite structure of human consciousness.[1]

It is their operating as unsayable, as beyond the inevitably reductive meanings of their names, that characterizes both death and God as genuinely unsoundable, inarticulable, endlessly provocative mysteries. Whatever is said of "them" is said rather of some image or idol that betrays them in their status as unsayable. In apophatic discourses, all that is said may be said in some manner of death or of God or of both, but we should not pretend to know what these names mean – except to the extent of knowing that it is nothing that can be said. Specifically and uniquely, the experience of what cannot be said can take us nearest to the limits of being human, and thereby also to what may open up beyond these limits.

This unsayability is, arguably, what "humanizes" persons and their understandings, grants them the possibility of relation to singular individuals having some kind of whole and unique meaning that cannot be articulated (since *individuum ineffabilis est*), to something beyond a field of calculable objects, the truly and uniquely human. At the same time, it is what de-humanizes us or makes us strangers to ourselves. No category or norm such as "humanity" can accurately express this being that con-

stantly reaches beyond even Being (the ambit within which understanding by categories is possible), and that by its nature essentially transcends and negates itself. Humans constantly define and create limits, but this activity itself is not limited, except perhaps by itself: and to *set* limits is not to *be* limited; it constitutes rather a way of placing oneself beyond them.[2]

Indeed anything finite and definable proves in the end insufficient to satisfy and motivate modern, Faustian humanity. For in the historical course of its development, the human spirit discovers itself to be without definable intrinsic limits. Whatever limits it recognizes always turn out, at least in their articulated, verbally defined form, to be limits that it has set and defined for *itself*. Whatever depths and riches of human spirit we can exhaustively state may be highly revealing, but they cannot account for nor motivate the infinite passion by which human beings – insofar as they are human, perhaps – can be motivated, even in this very activity of endless articulation and self-definition.

Human experience in its unfolding in language and desire – at their limits – opens into the undelimited and ungraspable. The specifically human element must in the end be recognized as something uncompletable and therefore ungraspable, the self-negating and self-transcending movement in which the undelimited human capacity for relationship opens the world of finite objects surrounding it into an infinite "beyond," something radically other to itself, not excluding potentially even "divinity." Such "humanity" is thus better designated as "transhumanizing" – adopting Dante's *trasumanar* (*Paradiso* I, p. 70) – as uncontainable within any single, static category such as the human. The signpost of this "transition beyond" throughout Western cultural experience has most steadily been *apophasis*, the negation of speech: the only fitting description of such experience is as indescribable. Such a predicament can be most effectively illustrated by means of the various self-contradictory or self-unsaying linguistic manoeuvres and techniques that make up the repertoire of apophatic rhetoric, devices such as "oxymoron," "paradox," "ellipsis," "contradiction," "irony," "anacolouthon," and the like.

God transcends every finite consciousness and can never become present to consciousness, perhaps because "God" already *is* presence and consciousness in their absolute infinity, in a way that is immediately lost as soon as these and any other terms, including "divinity," define and thereby delimit it. Of course, Hegel was able to rethink infinity, by dint of a dialectical reversal, so that it is humanly realized as a concrete, completed whole. He would leave no holy, untouchable realm for the

unsayable. He holds what is commonly called the ineffable to be nothing
other than untruth: "What is called the inexpressible is nothing other
than the untrue."[3] Or, in another programmatic formulation that comes
to the same thing: "The real is the rational."[4] Yet Hegel's *writings* also
show provocatively the limits of this position and another possibility, a
possibility of infinite difference, of something that would remain forever
inexpressible to Logos.[5]

The genius of Hegel, especially as distilled by Alexandre Kojève and
passed on thereby to twentieth century French thought, was to think
finitude in its absoluteness. Absolute truth thereby becomes realizable in
the death of God. Totally realized in the finite, the infinite is actually an
articulable whole, concrete and finite. The unsayable is banished: the real
in its entirety is fully, rationally uttered. Although they also attempt to
exorcise it, Benjamin and Wittgenstein are still, at certain stages, haunted
by this idea. The world whose factual existence Wittgenstein calls "the
mystical" ("das Mystische") he conceives of as a delimited whole
("begrenztes Ganze"). For the logical positivist in Wittgenstein there really
is no expressing anything infinite and beyond language – not by apophatic
modes of linguistic dysfunction, nor even by silence (which he enjoins,
but not as if it indicated or expressed anything). Even for a certain, highly
Hegelian Benjamin, it is only because world and word alike are fallen,
that the infinite communicativity of language encounters a limit and
comes up against what cannot be said, checked, for example, by the
muteness of nature. Such outlooks are supported by the presumption
that only what is determinate and defined can be concrete and real. They
forget or ignore that the "concrete" and "real" that can be said are, after
all, linguistic abstractions in comparison with what unsayably is there,
concretely and really, before all linguistic delimitations.

Apophasis, by contrast, lets the infinite be undetermined and wholly
other to every definition and construction of consciousness. We under-
stand always only on the basis of what we do not understand. Knowing
arises as a reflexive wave of illumination within a sea of unknowing. The
alternative, Hegelian way is to make the concrete and articulated Idea
the intrinsic ground for every reality and every idea, including that of the
infinite. One starts with this articulated Idea and works outward towards
its realization in Nature and History. But to a post-Hegelian sensibility
ideas are not the origin of anything. We start thinking always belatedly.
We have already, always already, been thrown into existence. We are
oriented first and fundamentally to the unknown rather than to the
known. What we cannot say because we never knew or grasped it under-

lies and bears upon the sense of everything we do and ever can say. This is the concrete and real (whatever such terms may concretely and really mean), though we cannot define it – in fact, on condition that we cannot define it.

One of the few things we tend to be able to agree upon today, after Nietzsche, Freud and Marx – *pace* Hegel – is that it is the nature of human consciousness not to exhaustively comprehend what motivates it. Consciousness is oriented by something that it cannot completely grasp. This may not actually be some *thing* at all but rather the very structure of open relatedness that characterizes and constitutes human existence. It is in this dimension that divinity and death are authentically encountered, if at all.

The human capacity, for instance, to sacrifice and renounce self and immediate, or even just determinate, satisfactions, in order to invest unconditional care and commitment in something or someone, surpasses the limits of anything finite and definable. Such behavior, not for any calculable gain nor for any realizable objective that could be exhaustively achieved, but because of an infinite or indefinite significance that it holds for the individual person involved – in one word, love – depends on the strangely, incomprehensibly human capacity to conceive something indefinable, something that cannot be said.

The intrinsic openness of thinking, including thought's very thinking of its own limits, has been thought through theologically in connection with Saint Anselm's famous ontological argument by Karl Barth in *Fides quaerens intellectum*. Not the concept of God as "that than which none greater can be thought" but the openness of thought to the infinity that is realized in actually thinking this, and so in negating every determinate thought as still allowing for something more unlimited and therefore greater, gives validity to the ontological argument as an actual manifestation of God's infinite being. There is here no logical deduction of God's existence from a necessary concept but simply the realization of infinite openness of mind, which is the being of God.[6] This is, at any rate, as much of God in his own essence as can be humanly known.

For consciousness to conceive of what it cannot define or say is for it to transcend itself in its very act of conceiving and saying. Such a significance, or ultra-significance, can be vouched for only by the effects it inspires in human beings, and it can be given a definite content not in itself and as such but only by human action and emotion, and perhaps devotion. This sort of non-object is what orients and evokes our most powerful passions. It has many different faces, both divine and human,

as well as demonic and uncanny. But all are only reminders of something beyond them that does not accept being defined in any finite terms. Something infinite about the miraculous capabilities of human beings to infinitely *care* projects infinity onto whatever is being loved – or loathed or feared or abhorred – so that it becomes (infinitely) indefinable.

Any discourse attempting to signify such an instance will quickly find itself checked at the limits of what can be said. And yet such passion can hardly be conceived without discourse, without being motivated by a capacity inherent in language to project an infinity beyond everything in the world of definite objects, infinity such as can never be encountered or even conceived except in a dimension of discourse. Discourse engenders the possibility of projecting this transcendence to a beyond that cannot be articulated. The self-reflexive (and thereby also self-negating) powers of language are crucial to this capability of discourse to project infinitely beyond itself. The reflexiveness characteristic of human self-consciousness, perhaps defining the threshold of the human *vis-à-vis* other forms of life, is what makes possible the operations of totalization and singularization. Both involve transcendence of the definable, of all conceptual definition and verbal determination by means of self-negation.

Death and God are totalizations and singularizations – of a whole individual life, or of the unique principle of all reality. In a sense, they exist only in discourse, but at the same time they raise the question of where or wherein discourse itself exists. They point up the fact that discourse, in its operations directed towards transcendence and infinity – accomplished in and by singularization and totalization – does not comprehend itself. Discourse is more than it can itself account for. "There was a myth before the myth began," writes Wallace Stevens. "The clouds preceded us." Something we cannot define in our discourse remains the unexpressed point and ungraspable motivation driving all we can say and do. Self-transcendence is not just an operation within language but the operation of language or *upon* language of … what cannot be said. Self-reflexive and self-transcending operations of discourse embody language opening out beyond itself towards. … This is the actual enactment of the infinite – beyond simply the saying of the word "infinity." This enactment of infinity can be assigned no meaning – except the negation and attenuation of all assignable meanings. It is this opening up from within of language that witnesses to a sphere of totality and infinity that really cannot be described. Ruptures in language – Georges Bataille's "déchirement" – are the realization within language of some life or movement that strives beyond it.

In recent, postmodern apophasis (seen already, for example, in the 17th century Kabbalah) the tendency has been to emphasize the breaking and shattering of all meanings as what opens language to intimations beyond its possibilities of saying. Where discourse ruptures, meaning spills out and spreads without bounds, and in this sense becomes infinite. The cutting and rending of language, so effectively imaged especially by post-Holocaust poets like Celan and Jabès, opens it to the unfathomable, unsayable dimensions of the external and infinite. Language is riven open to something radically other than itself and all that it can contain or say. When "das Gedicht" ("the poem") is turned into "das Genicht" ("the noem" or "no-poem"), the word is broken to let out the nothingness in its midst, and this says something about poetry, language and everything that is: it insinuates their derivation from Nothing – that is, from nothing that can be said. The essential poem, like the essence of anything and everything, so far exceeds words and concepts (including the concept of essence) as to be nothing at all in their terms.

It has recently become more plain to see that this intellectual operation and movement of negation continues down the path of reflection broken open in Neoplatonic thought almost two millenia ago. The incommensurability with language of an Other, taken especially in an ethical sense, presents itself to Emmanuel Levinas, for example, explicitly as a version of the Neoplatonic problem of a One which cannot be said, as well as of the Good beyond Being in Plato himself. Radical, irreducible heterogeneity, emphasized by other authors writing in French, like Maurice Blanchot, shows up in relief against this traditional background which recognized the One as irreducibly other to all thinking and being and conceived it similarly in terms of the limits of language.

The fragmenting and shattering of language is actually an opening to an undefined and untameable realm. The inexhaustible mystery and unsoundable provocation of this Other to Thought and Being, to all that can be said, which figured as the One for the Neoplatonists, has inspired much recent apophatic thought, for example, in the style of Jacques Derrida. And still far too little appreciated, Franz Rosenzweig worked out for contemporary philosophy an apophatic grammar of Nothing as prior to the logic of Being: the latter applies only to the world of objects, rather than to the pre- and post- (or beyond-) world, the protocosmos and the hypercosmos, the indefinable, inarticulable zones from which the experienceable world devolves and towards which it evolves.

A major motivation for turning our attention towards what cannot be said is that only in this domain, if at all, is it possible for truth in its

(always only virtual) wholeness to be touched and brought into contact with life. Though truth, especially in its wholeness or totality, is forever beyond our comprehension, discourses on what cannot be said bear witness to how it bears upon us and thus to how we can live in relation to and in acknowledgement of this perhaps divine (im)possibility. Partial truth may not be truth at all; the truth is perhaps to be defined simply as the whole. It was so defined by Hegel: "The true is the whole" ("das Wahre ist das Ganze").[7] But to say the whole truth, or anything wholly true, is doubtless quite impossible for a finite human being. Nevertheless, precisely this impasse to articulation suggests that there is an indistinct conception of something inconceiveably and unsayably "whole" and "indivisible," "simple" and "total," that preempts our always fragmentary and finite possibilities of stating. The source of all possibility of speech seems to be touched whole in precisely what proves inarticulable. A passion for and fascination with this unsayable results in discourses touching upon the true and even the total in a wide range of disciplines, preeminently in philosophy, religion, and literature. The true and total remain unsayable, yet in encountering what exceeds all limits of description or articulation, what cannot be said to be untrue or only partial either, we are, almost without knowing it and without being able adequately to say so, oriented towards the unimaginable, unsayable sources of our images and words, including those for "truth" and "totality."[8]

  Indeed the overwhelming fascination of the Nothing throughout apophatic tradition flows from the sense that it is somehow pregnant with the significance of everything, yet in a way that cannot be directly or adequately comprehended or signified. The empty void, the silence before speech, is suspected of being incomparably the most significant phase in the whole process of expression – though saying this, in whatever way, risks belying it. A meaning (or quasi-meaning) is suspected to be somehow present in an inkling that is gathered or intimated before articulation begins and that ever after will be irrevocably lost. Indeed meaning can be whole only before being articulated. To be broken into component parts, articulated into members, is at the same time to be dis-articulated. Yet the wholeness before speech is not the wholeness of a complete ensemble of parts. This latter wholeness is delimited in terms of the parts that make it up. The wholeness of what is not yet articulated is an undefined wholeness. It cannot be defined as more real than unreal, more true than illusory, more as being than as non-being. It is not Hegel's finite infinity of the completed whole but is defined rather by its incompleteness. It is infinite and undelineated. Hegel snubbed this as the "bad

infinite," but modern thinkers of the fragment, beginning with the late Schelling and Kierkegaard, to Rosenzweig and Benjamin, and then those thinking in (and out of) the breaking and bursting asunder of the word – Bataille, Blanchot, Celan, Jabès – have attempted to think exactly this open-ended infinite that is unthinkable and thereby delimits thought.

Especially interesting and significant is the way apophatic thought develops historically in tandem with more metaphysical doctrines, qualifying and re-deploying their articulations in a different and non-dogmatic register. The truth of the metaphysical visions is revealed as something other than anything that they themselves had actually stated or even could directly say, let alone expound. Insight that formerly was coded into the vocabularies of metaphysical and transcendental philosophies or theosophies retreated into the refuge of the ineffable and silence. Their point lay not so much in anything actually proved or presented by their rhetorics of unity and wholeness. The Truth in these discourses was typically invested rather in something more indirectly witnessed to in their silences. Indeed they often let on, and sometimes even explicitly insisted, that their ineffable meaning was experienced and signified only in silence – which, however, signified all.

It may become possible to understand and, in a sense, recuperate the intelligibility and even the "truth" of some of these ancient forms of wisdom once we recover the necessary ground, or rather back-ground, of all knowing in some form of unknowing, such as apophatic discourses are bent on evoking and adumbrating. After all, metaphysics is not at all just a system of propositions, certainly not when the negative theological currents that have most always, at least implicitly, accompanied it are understood as determining its ultimate purport. In the broader spiritual tradition, metaphysics has not been understood strictly in terms of explicit formulas but generally rather with some sense of its deeper, subtler and largely silent significance. That is why it has lived such a long, varied, and in fact still vigorous life. Perhaps only in philosophy, in fact, mostly just in academic philosophy, has metaphysics been interpreted narrowly as a deductive system, and without regard for its allusive and largely poetical power of vision and suggestion of a beyond of all *logos* in which something more naked and dumb, like *physis*, is revealed.

When we allow for what cannot be said as present silently at the center of all discourse, the gap between competing languages claiming the name of philosophy drastically narrows. Virtually all have indeed in different ways recognized what cannot be said as at least defining their borders. The conflict of widely diverging statements and stances attenuates when

consideration is given to what they were not saying and were not even able to say. An intention beyond what they were saying toward what they were not able to say, or at any rate a possibility of understanding them in such a direction, is inscribed within them, if we learn how to read it. The devotees of such wisdom always had their own ways of reading the words – quite beyond what they were able to say in purely exoteric language to the detached, critical, philosophical mind.

To bring about a reconnection of metaphysics and theosophy with critical philosophy we must bring about a reactualization of the unsaid and unsayable in all these different traditions and foster a rereading sensitive to this silent dimension of discourse. Such a rereading moves against the whole thrust of philosophy since Kant to make this border impermeable, to definitively separate pre-scientific from critical philosophy. Yet what cannot be said, if allowed to emerge from eclipse, illuminates the very aspirations to fullness of truth that have driven even this scientifically inclined, science-emulating sort of philosophy, together with philosophical inquiries of the most disparate, often unanalytical types.

With the defeat in the post-Hegelian era of all attempts to claim whole and complete knowledge or even to conceive of things as a whole, we arrive at a prevailing skepticism that often sneers at such notions as oneness, unity, and, of course, truth and totality. To rational scrutiny such ideas prove untenable, for reason's tools can only divide and conquer – or else liquidate by the acid of analysis. But an alternative to the rational, enlightenment thinking that has accompanied and guided Western culture in its unfolding since the Greeks is presented in a range of religious traditions, from mythologies to monotheisms, that furnish a variety of vocabularies for what cannot be said. Rather than basing knowledge all on the *Logos*, these approaches, in different ways, are based on openness to and trust in (or at least abandon to) what is not logical, not sayable. At their limit, they open themselves in silence to what is beyond word and representation, to the ineffable.

Discourses on what cannot be said have in common a structure of opening out beyond all definable, systemic parameters and so of being open to infinity. Meaning and significance accrue to human discourse from motives and passions that cannot be rationally delimited in adequate and exhaustive terms, and this dimension of discourse remains unsayable. Curiously, this structural inability of human discourse to achieve closure in itself makes it homologous to and even indistinguishable from certain metaphysical discourses such as have been taken to epitomize closed systems. The analogies become evident when these metaphysical and

mythical discourses are read as symbolic languages for what cannot be said.

If we interpret mythic hypostatizations or reifications as condensing potentially open-ended, on-going narratives that testify to what cannot be said, what can never be adequately or exhaustively stated, then claims about ultimate grounds are claims about the openness and infinity that drive these discourses rather than about objects or essences that are arbitrarily posited as guarantors of fixed and stable significance. We can only attempt to think (or to renounce thinking) the openness of experience and life as they occur in terms of what cannot be said, of experience of failed (or at least unfinished) attempts to articulate, and of impasses to expression.

Poetic literature explores language to its limits in order to render audible and articulate intimations of what lies beyond language. Historically, philosophical reflection, too, both in the course of ancient philosophy and again in the course of modern thought, has attempted to recuperate this expanded field of experience beyond rational comprehension, seeking for more flexible ways to use reason so as to allow for what exceeds it, and seeking also to redefine reason in relation to this other-than-reason in a way that would somehow integrate it with rational knowledge.

Indeed a powerful impulse in just this direction was given precisely by Hegel, or at least arose in his wake. Hegel, and in particular his *Phenomenology of Spirit*, was fundamental to various generations of French intellectuals, including several who figure here as apophatic thinkers.[9] In this milieu, Hegel came to be read as the precursor of the discovery of the irrational and the unconscious.

Hegel inaugurates the attempt to explore the irrational and integrate it with an enlarged reason, which remains the task of our century. He is the inventor of that Reason more comprehensive than understanding, which, capable of respecting the variety and the singularity of psyches, civilizations, and methods of thought, together with the contingency of history, nevertheless does not renounce dominating them in order to conduct them to their proper truth. However, it turns out that the successors of Hegel have insisted not on what they owed to Hegel so much as on what they refused in his heritage.[10]

Hegel opens reason to the irrational but then absorbs the irrational back into reason, the Logos, and so back into the range of things that can be said.

Connected with this, another capital idea that passes through Kojève and Merleau-Ponty is that of Hegel's "existentialism" and of death and

finitude as the condition of all knowledge, even of absolute knowledge –
which again closes the circle of consciousness on itself rather than opening
it to what is beyond its grasp and beyond being and language. Only a
finite being can reach absolute knowledge – a consciousness in which
consciousness and self-consciousness are one and the same. Only because
of death can the in-itself and the for-consciousness fully coincide. Death
is necessary to totality. Death, or a prolonged sojourn in its face, is the
magical force transposing the infinitely negative into determinate being.
This idea is at the very center of French Hegelianism ever since Kojève's
reflections on Hegel.[11] But precisely these interpretations will actually
break the circle of Being-Logos open to what always evades reason and
speech in the reverberating shock waves after Hegel: in a reversal of the
collapse of the infinite into the finite, everything finite and stateable
breaks apart and opens into something infinite and indefinable.

Although opening perspectives into the other of reason, Hegel himself
attempted relentlessly to reduce all that is real to the rational, to bring
anything and everything to articulation by the Logos, refusing to recog-
nize any absolute, irreconcilable alterity. So his main historiographical
significance falls on the opposite side of the divide between the reign
where Logos is law and the an-archic realm of apophasis. However, this
distinction actually blurs in Hegel: he is not included in this apophatic
canon, despite the enormous influence he has had on it, because of his
profile as a systematic thinker rather than a thinker of the break-through,
the *Durchbruch*, through which what cannot be said asserts itself. Of
course, a system is first necessary in order that it be broken through, and
so it is hard to imagine contemporary apophaticism without Hegel.
Especially the renaissance of recent French apophatic thought would
hardly be conceivable without him. Nevertheless, the main thrust of
Hegel's effort went into building the System.

Twentieth-century, especially French reactions to Hegel, in their discov-
ery and exaltation of the supralogical and apophatic, had been anticipated
a century earlier. Kierkegaard, in an early wave of reaction against Hegel,
taking cues from the late Schelling, wished to think passion and paradox
in ways inaccessible to reason and Logos. In "The Absolute Paradox,"
he writes, "However, one should not think slightingly of the paradoxical;
for the paradox is the source of the thinker's passion, and the thinker
without a paradox is like a lover without feeling: a paltry mediocrity. …
The supreme paradox of all thought is the attempt to discover something
that thought cannot think. This passion is at bottom present in all
thinking. … "[12] Not even the *via negationis* will serve reason to draw

near to this other-than-reason, according to Kierkegaard (p. 55). No codified "way," of course, could. Nevertheless, it is telling that Kierkegaard registers precisely this proximity even in denying it – in a move that nevertheless imitates the negative way as a negation of method rather than a method.

The break with Hegel and with absolute knowledge, the focus on what remains necessarily outside all systems and even outside conscious, verbally articulable experience, what denies itself to speech, opens a vast new field of inquiry. It is essentially the field in which apophatic thinking has flourished time and again in the past in the wake of the perennial crises of Logos. The same questions as were worked through the whole antecedent apophatic tradition arise again. Yet how is this "realm" to be conceived? For if we know anything about it, it is precisely that it is not conceivable at all. Can it then be experienced? Can there be some kind of a journey to the other side of knowledge and into Unknowing? Is such experience then an experience of language, that is, of the limits of language, or is it altogether beyond and apart from language?

Such questions are raised by new and old approaches to what cannot be said, which can be extremely different and even contradictory. What cannot be said is imaged both as quintessentially invisible (Bible, Gregory of Nyssa, Levinas) and also as what by its nature must "show itself" (Wittgenstein). But even more deeply puzzling than the question of whether what cannot be said must in some sense be seen is the issue of its relation to language. Is the unsayable beyond language altogether, as mystics often fervently maintain? Does this make it simply non-linguistic? Or is it the other of language and therefore inextricable from language (Derrida)? Or is it without relation to language (Blanchot)? Or is it language itself – in different ways an implication in positions of Heidegger and Hamacher? Paradoxically, what cannot be said can *only* be said (de Certeau): for all we can tell, it is nothing but this verbal negation itself.

Many such absolute *aporiae* are generated by what transcends language, by what cannot be said. Is this transcendent-of-language nothing or is it everything? Is it total incomparability and absolute singularity, or complete connectedness of everything with everything else, indeed the deep indistinguishability or oneness of everything, that brings about the condition of being unsayable? Total transcendence and pure immanence come to coincide in what cannot be said. Eckhart teaches that nothing can be compared to God because nothing is distinct from him. Absolute distance and no distance at all alike prevent any sort of articulation. Total mediation becomes indistinguishable from sheer immediacy in lan-

guage, as Benjamin, for example, maintains. It proves impossible to decide these antinomies in favor of one alternative or the other. The apophatic is the locus par excellence of complete contradiction and paradox, of *coincidentia oppositorum*, in the language to which Cusanus gave currency. Might we envisage an asymptotic point of "indiscretion" at which such alternatives collapse together and cannot be discerned or severed from one another?

The unsayable must be expressed in contradictory forms because it can have no proper identity of its own but exerts absolute, decisive influence in all directions on everything else. If it had any kind of identity, what cannot be said would be, to that extent, sayable. Nor is it permissible to conceive of "what cannot be said" as a certain something shared in common by all these discourses, giving them the unity of reference *ad unum.* There is no "what" to which discourses of the ineffable refer. Therefore the affinity that is sensed among these discourses cannot be reduced to any definition, for that would be to say what these discourses do not and cannot say. What holds these different languages together is rather that each in its own different way discovers at its limit something that it cannot articulate – and discovers this unsayable as decisive for its own discourse all throughout. But this something is in every case unique and incomparable – unsayable.

It is paradoxically the incomparability of these experiences which invites – and alone allows for – comparison. This phrase "what cannot be said" enables us to unite under one cover a vast range of texts tethered to vastly different experiences embedded in widely disparate spheres of culture and history. We are compelled to compare these experiences precisely in point of their incomparability. In fact, from behind this impediment to speech and this interdiction of all articulation emerges a totally inexhaustible realm, an infinite field open to virtual experience. Intrinsically recalcitrant to any form of expression, the "experience" expressed in apophatic discourse is always totally different and completely without comparison.

Thus focusing on the apophatic moment, on what cannot be said, does not prejudice content in any way. It valorizes the contemplation of the (contentless) whole prior to articulation and comprehension. The blind relating to and opening of oneself toward ... what cannot be said is the most potent, though also the most empty and elusive, moment in any experience. Prior to any articulation of content there is an affirmative belief in something that is (as yet) no-thing but nevertheless proleptically orients all possible knowing and eventual speaking. This as yet unbroken,

unarticulated whole-nothing is, in its silence, more potent than any super-vening articulation that breaks that silence. Though this potency is actu-ally Nothing, no thing, it absorbs and totalizes attention and orients us wholly to itself, and this is what makes a difference where otherwise nothing can be said. It makes all the difference "to us" – before any difference can actually be made in it as such, in any objective and stateable terms. It is something that makes a difference because it is believed all-important, even without actually manifesting any differences in which its importance would consist. To this extent, it has a structure like that of faith. Although the moment before speech and articulation is objectless and completely indescribable, it dictates the concrete determinate orienta-tions of those who have trained their attention towards what cannot be said, having been pointed in that direction by the limits and the unsayable "beyond" of some particular form of experience.[13]

There is, then, some measure of belief in these approaches to apophasis. This is undoubtedly why it has been mixed up with all manner of meta-physics and mysticism, as well as with all sorts of theosophies and transcendental philosophies, in the course of the history of philosophy and culture. This naturally provokes skeptical reactions. The vacuousness of any determinate formulation need not necessarily be taken as revealing some plenitude of unqualified infinity. Not surprisingly, then, atheistic apophasis has often been ascribed to key writers from Pseudo-Dionysius to Meister Eckhart. Yet this position all too easily falls into making rather too confident claims, if the denials are believed without being also disbe-lieved. If denial becomes determinate, it then disbelieves *something* and has become just a form of belief in a finite, articulated discourse: it believes in what it says rather than in what it cannot say, and that changes everything. Language becomes the instrument of delivering definite doctrine, a dogmatic denial, rather than being a medium open to mystery and the constant escape of the indefinable. In this case it becomes easy, too easy, to reject a putatively open mystery like "what cannot be said" as mere mystification.[14]

In opposition to the inexhaustible fascination with the mystery of language in the apophatic tradition, there is indeed a more skeptical attitude towards the emptiness and inaptitude of language that devolves from the sophists. Gorgias's contentions that nothing exists and that even if something did exist it would be incomprehensible lead up to the inference that, "If anything is comprehensible, it is incommunicable … that with which we communicate is speech, and speech is not the same thing as the things that exist, the perceptibles; so that we communicate

not the things which exist, but only speech."[15] This specifically linguistic motive for skepticism defines the standard for a crude deconstruction after the motto: there is no God, no essence, no origin, nothing; it is all only language. I do not mean to deny all insight even to this position. In some contexts it could be the right thing to say. But I remain nevertheless spell-bound by all that cannot be said. So do all genuinely apophatic thinkers – not least Derrida – down through the ages. The skeptical attitudes toward language in the apophatic tradition cannot ultimately believe what they themselves *say*. Thus language remains a mystery, and so does everything else along with it – a mystery of what cannot be said. And when apophatic writers depreciate language, they have already pre-supposed its potency to gesture towards what it is insufficient to express.

The logic of discourse which negates and withdraws itself as discourse, apophatic logic, can be seen as underlying and connecting all these various expressions, mystical and anti-mystical, discursive and intuitive, abstract and concrete, verbal and nonverbal. The riches of discourse are discovered to be accessible paradoxically only in its extreme reduction and virtual vanishing. Only what appears in this disappearing of discourse, mediated by discourse, really counts. This is a relatedness revealed by dismantling all relations that can be articulated linguistically, a "relationless relation," to use Blanchot's phrase. It is a purely inarticulable, unsayable relatedness, a relatedness in unsayability. It is a relatedness that is not just artifice but is revealed in the removal of all artifices of language, in order to leave only the unsayable, figuratively, a "given" or "created" order, a miracle.

The unsayable becomes manifest only in the collapse and reversal of all our saying and the intricate order it establishes. It is there just below the surface of the whole linguistically-leveraged world with all its artifi-cially created coherences. Unsayability thereby negates and sublates this very order of totality and disclosure of truth – not into the whole, which is for Hegel the truth, but into the limitless nothing (no thing) of what cannot be said. All the potencies and projections of language, which include the whole universe, are re-situated and re-deployed as more intimately and originally invested in the unsayable, albeit in a way that cannot be rationally grasped or said. All the effects in language of truth, order, origin, totality and the rest that we can articulate are but glimpses of these same "values," but in their own nature as unsayable, unlimited. This is perhaps some kind of Platonism again but inverted and subverted – that is, with the difference that it is the destruction or relinquishing of form and order in this world that testifies to the ideal world: precisely the rupture of every express form and order makes a formless, expression-

less instance of these ideals compelling. For the form and order are there to be perceived; they are miraculously given – yet only in their disappearance, and so as deformed and distraught, as soon as we attempt to define them and fix their identity.

Only in revealing its own nullity as discourse does discourse directly reveal, without distorting it, something that is not just discourse, and in fact this self revelation of discourse itself as nil becomes, in a way, indeed the only way possible, the revelation of All. It is by discourse undoing its own identity that all can emerge from the straights of identity that has made it disappear into an artificial formalization occluding all that really and unreally is. In this way, everything is set free from the imprisoning grid of language. In apophatic unsaying, the articulated system of the universe collapses. All vanishes into Nothing – in order to reemerge liberated from the conceptually articulated world that reduces it to an empty formal structure. In terms of language, it is nothing, nothing that can be said, but freed thus to be Nothing, All is for the first time open to all its possibilities. In relation to … what cannot be said, all things are deliriously open and infinite. They are allowed to open themselves at last to being freely explored without conceptual limit, without being verbally curbed, in a sort of Bataillesque bacchanal. In language, not in what it says but in what it *is* when it unsays itself, that is, even and precisely in not being able to say what it would say, the "reality" that refuses and eludes language after all appears in it, or rather is richly witnessed. This is the ultra-linguistic experience of language that is variously called "mystical" (Wittgenstein), "magical" (Benjamin), and "miraculous" (Rosenzweig).

Every experience is necessarily limited by some horizon. Yet its finitude, by releasing its grip on itself or breaking open can open into the infinite, which is nothing (nothing definable or finite, nothing sayable). Language can enact just this opening by breaking apart itself and can thereby catalyze an opening of experience to the openness at its core and origin, when it bursts asunder the artifices of finitude and escapes confinement by linguistic constructions.

The breaking down and dissolving of language, such as it has been poetically pursued by the likes of Celan and Jabès – but also by Dickinson and Stevens – is then an allegory (and a realization) of a breaking-down and crumbling away to the nothing-stable-or-definable that characterizes the temporal world, reality, or whatever things in time and space are supposed to be. What is revealed is that this order of finite elements is not self-sustaining or grounded in itself. That does not make any ungrasp-

able sustaining Ground miraculously appear, but it opens the horizon of
the world that is known and articulated to a beyond, to what may be
conceived indifferently as a hidden ground or an abyss (Eckhart's *grunt*).
The fact that there is anything at all, even in the vanishing of all finite
forms that we can say, raises the question of why and wherefor. Whatever
is or is not beyond this appearing or disappearing that characterizes our
temporal reality, is nothing that can be said. For it is experienced precisely
in the experience of not being able to say. This experience binds together
classics of negative theology and modern apophatic writers in the sense
that Nothing is pregnant with Everything – albeit a new, wild everything
set free from the grid of language, no longer choraled by Logos.

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NOTES

[1]   Thomas Carlson, *Indiscretion: Finitude and the Naming of God* (Chicago: University of
Chicago Press, 1999) pursues precisely this parallel between theology and thanatology in the
Western tradition from Pseudo-Dionysius to Hegel and Heidegger.
[2]   As noted by Georg Wilhem Friedrich Hegel, *Phänomenologie des Geistes* (Frankfurt a.M.:
Suhrkamp, 1970), "Einleitung," p. 70.
[3]   "Was das Unaussprechliche genannt wird, nichts anders ist als das Unwahre,"
Phänomenologie, p. 92 (end of section on Sense-Certainty).
[4]   Hegel, *Grundlinien der Philosophie des Rechts* (Berlin: Nicolaischen Buchhandlung, 1821),
Vorwort (Preface), p. xix: "was wirklich ist, das ist vernünftig."
[5]   In *De la Grammatologie* (Paris: Minuit, 1967), Derrida remarks that "Hegel is *also* the
thinker of irreducible difference ... last philosopher of the book and the first thinker of
writing" ("Hegel est *aussi* le penseur de la différence irréductible ... dernier philosophe du
livre et premier penseur de l'ériture," p. 41). This suggests why Derrida also said in an
interview that "we will never be finished with the reading or rereading of the Hegelian text
and, in a certain sense, I do nothing other than attempt to explain myself on this point ... the
movement by means of which the text exceeds what it intends to say, permits itself to be
turned away from, to return to, and to repeat itself outside its self-identity" (*Positions* [Paris:
Minuit, 1972], pp. 103–104). Derrida's *Glas* is just such an unendable rereading of Hegel. So
is Werner Hamacher's reading of writing (and reading) in Hegel: "Pleroma: zu Genesis und
Struktur einer dialektischen Hermeneutik bei Hegel," in his edition of Georg Wilhelm
Friedrich Hegel, *Der Geist des Christentums* (Frankfurt a.M.: Ullstein, 1978).
[6]   Karl Barth, *Fides quaerens intellectum: Anselms Beweis der Existenz Gottes im
Zusammenhang seines theologischen Programms* (Zürich: Theologischer Verlag, 1981; origi-
nally, 1931). My reading is guided by David E. Klemm, "Open Secrets: Derrida and Negative
Theology," in Robert P. Scharlemann, ed., *Negation and Theology* (Charlottesville:
University Press of Virginia, 1992), pp. 8–24. Michel de Certeau also treats Anselm's reflec-
tion as approaching the extreme limit, iconoclastic and apophatic, of language ("l'extrême
bord, iconoclaste et apophatique, du langage"), where the name "God" becomes an index

pointing to the failure of all signs. *La fable mystique, 1. XVIe et XVIIe siècle* (Paris: Gallimard, c. 1982), p. 221.

[7]   *Phänomenologie*, p. 24, Preface.

[8]   Blanchot, "La literature et le droit à la mort," in *Part du feu* (Paris: Gallimard, 1949), pp. 305–45, trans. "Literature and the Right to Death," in *The Gaze of Orpheus and other literary essays by Maurice Blanchot*, ed. P. Adams Sitney (Barrytown, N.Y.: Station Hill Press, 1981) makes a powerful, precisely *Hegelian* argument for the imaginary as the whole.

[9]   Lectures on Hegel by Alexandre Kojève in the 1930's at the École Pratique des Hautes Études, were attended by Georges Bataille, Jean-Paul Sartre, Maurice Merleau-Ponty, and Jacques Lacan. Of similarly far-reaching resonance were the seminars on the *Phenomenology* by Jean Hyppolyte at the École Normale Supérieure and the Collège de France until his death in 1968. This date is signaled by his student Jacques Derrida as the time of a "punctuation" in the intellectual life of the French university.

[10]   Maurice Merleau-Ponty, "L'existentialisme chez Hegel (1)," *Sens et Non-sens* (Paris: Les Éditions Nagel, 1948), p. 125: "... il [Hegel] inaugure la tentative pour explorer l'irrationnel et l'intégrer à une raison élargie qui reste la tâche de notre siècle. Il est l'inventeur de cette Raison plus compréhensive que l'entendement, qui, capable de respecter la variété et la singularité des psychismes, des civilisations, des méthodes de pensée, et la contingence de l'histoire, ne renonce pas cependant à les dominer pour les conduire à leur propre vérité. Mais il se trouve que les successeurs de Hegel ont insisté, plutôt que sur ce qu'ils lui devaient, sur ce qu'ils refusaient de son héritage."

[11]   See, for example, Bataille, in "Hegel, La mort et le sacrifice," *Deucalion* 5 (1955): 31–43, as well as Kojève, *Introduction à la lecture de Hegel* (Paris: Gallimard, 1947), especially Apendix II: "L'idée de la mort dans la philosophie de Hegel."

[12]   Kierkegaard, "The Absolute Paradox: A Metaphysical Crotchet," chapter III of *Philosophical Fragments*, trans. Howard V. Hong, David F. Swenson (Princeton: Princeton University Press, 1936–74), p. 46.

[13]   Cf. Gerald L. Bruns's suggestive section on "The Moment Before Speech," in *Modern Poetry and the Idea of Language* (New Haven: Yale University Press, 1974).

[14]   A subtle, and I believe supportive, discussion of these issues can be found in Kevin Hart, "The Economy of Mysticism," chapter 6, in *The Trespass of the Sign: Deconstruction, Theology and Philosophy* (Cambridge: Cambridge University Press, 1989), pp. 173–206.

[15]   Gorgias's "On Nature," preserved in fragments by Sextus Empiricus, cited according to Kathleen Freeman, *Ancilla to the Pre-Socratic Philosophers* (Cambridge: Harvard University Press, 1957), p. 129.

SECTION II
CREATIVE IMAGINATION CIPHERING THE MORAL DISCOURSE BETWEEN THE SELF AND THE OTHER

The symbolic plaque of the *Angelicum*

R. A. KURENKOVA AND N. E. KURENKOVA

CREATIVE PROCESS AS A FACTOR AND CONDITION OF THE PHENOMENOLOGY OF LIFE

Aesthetics and philosophy have long attempted to discover the essence of the creative process. It was Aristotle and Plato who first analyzed the problems of the creative work of the artists. Plato began the irrationally divine theory and interpretation of art. It was developed further in the theoretics of "Sturm und Drang" in Germany in the 18th century. Herzen, Shelling, Shopenhauer, and Nietzsche thought that art is created by a genius through his own special laws. It is impossible to describe and explain such laws. Later Bergson, Croce, Freud and Heidegger also interpreted the creative process as an intuitive act, and in such intuition they saw a special manifestation of the Spirit. Indeed, every work of art is as unique as the process of its creation. But it is also evident that the fact of creation makes the artist's emotional and rational consciousness stronger. Furthermore, in spite of the highly individual character of any creative process, one cannot help searching for its common attributes and consistent patterns. Many ideas in the works of Aristotle, Leonardo da Vinci, Bualo, Voltaire, Rousseau, Chernyshevsky, and Tolstoy were devoted to that particular search. In many contemporary aesthetic systems art is also thought of as creative aesthetic work made by the artist according to the standards and values of art.

Art is most successful in conveying the human capacity for creative work. By its nature and origin art is an absolutely creative process. Any work of art becomes such only if there is a process of creating something new: knowledge of life, standards, spiritual strivings, manners and styles, etc. That is why one of the main aspects of investigating art is connected with the particularity of artistic creativity. We call it the heuristics of art.

Heuristics of art begins with an understanding of the creative work of an artist. It is the artist who is the beginning and the source of art. His personality is the center of the creative process. He is a subject of creativity and a creative course as well. The subjective factor is very important in art. An artist should interpret his or her life and make this the artist's model, and also come to art as a rich and original individuality. A human aspect is important in science, pedagogy, and medicine. In art a personality is a both substantial and resultant element of a work of art. You can not separate an artwork from the artist. It was only Tolstoy who could

create *War and Peace* and it was only Prokofiev who could compose a namesake opera and it was only Bondarchuk who could make the film of the same name.

A unique character of the creative process is determined by the originality of an artistic person, by the features of the objectives he sets before himself and solves as an author.

The personality of an artist is never outside a work of art; on the contrary it infuses all its subject-matter and structure. But you should distinguish a real everyday personality of an artist and his poetic personality, which Pushkin called the soul of a poet. These two aspects of an artistic personality are closely connected with each other and influence each other. However the poetic personality carries the best poetic features of a man and a poet. A poet can be both great and miserable. The bigger the aesthetic field of an artist is, the stronger his personal position in art. That is why the poetic personality of an artist is not merely a projection of his everyday personality. You can see many examples when a person in art is big and loud and in everyday life you find him very meek and shy.

It is important to remember that the spiritual life of a poet is always built up in the social mainstream. That is why when an artist expresses something personal it is close to our own inner life. In his creative activity an artist carries something generally valid. Speaking about the originality of the creative gift, it is important to see in an artist the objective backgrounds – what is close to the nation and humankind. In this context an artist is not a superman. He should not claim to absolutize his talent and oppose himself to all of humankind. His special roles as creator and teacher of a new life suggests a many-sided gift and capabilities. These include poetically seeing the world, creative perception of life, experience and reflection upon nature, society, man, and also the capability to realize his own pattern of life comprehension in the stuff and the language of art. It is important to love life, to be able to observe it, to possess experience, skills, taste, talent, diligence and many others.

Let us try to discover in the spiritual laboratory of an artist a row of emotional, rational and cognitive capabilities. We refer to emotions. inspiration, fantasy and imagination in the emotional sphere. Observation, knowledge of life, experience, talent, ideas, and diligence comprise the rational capabilities. Finally, intuition, insight, and revelation are all unconscious manifestations of creative activity. We ought to bear in mind that these elements of an artistic personality are part of an integral living whole, the various and mobile elements of which tend to interact.

An emotional capability or the capability to experience life phenomena is an important distinctive feature of an art subject. One should remember that truth in art is always experienced. If an artist works outside an emotional basis, mainly through a discursive, logical method, they will not experience a work of art, they might only understand it. The total emotional reaction of an artist makes the art true to life and sincere. Such emotionality may exist on the affective, pathos and implicative level of creation and perception of art.

Empathy as a sympathy, experience, and way of understanding emotional states of other people is very important for an artist. He makes emotional communication with other people through a work of art. Effects upon the recipients of art may lie in connotations, line expressiveness and strokes of a paintbrush, in form plasticity, sound inflexions and rhythm of art works. Through the work of art, an artist takes part in the emotional experience of other people. Therefore we find high emotional sensibility, attention to moral feeling and empathy to be the first priority for an artist. Emotional outbursts lead to deeper manifestations of an artistic nature. Among artists inspiration is the height of the spiritual and physical forces in their creative work. Inspiration is very difficult to examine. In some concepts of creativity, inspiration is considered to be a charismatic or irrational intuitive gift, which cannot be cognized. However many artists prefer not to mystify it. P. I. Tchaikovsky said: "I do not wait for inspiration, but sit down and work". He prepares and produces it by intensive work and endless creative searches. We should note that not every creative process is accompanied by inspiration. Forms of inspiration are always concrete, individual: from aesthetic to psychologically neutral. They can often be transparent in the intellectual elements of the creative process. So Pasternak, the famous Russian writer, did not see any extraordinary capability in inspiration isolated from the skill in form-making. He thought them equal.

An artist revises impressions of life deliberately or spontaneously. In the first case we have to deal with an artist's imagination, in the second case with his fantasy. The consciousness of an artist is able to creatively transform reality. The world is transformed within perception and ideas. The elements of life experience combine and synthesize. Unexpected associations, links, combinations non-existent before come into being at that time. On the basis of his imagination and fantasy an artist creates images and models of objective reality in art, identifies concealed characteristics of events, reveals their moral and aesthetic meanings. Thus he excites our creative forces, enlarges our heuristic horizons.

It is well known that creative activity was not the subject of Husserl's phenomenological research. He gives no answer to the sources of intentionality. Tymieniecka's philosophy, the point of a phenomenology of life, is identical to the point of creativity. Human creativity coincides with the conditions of human beingness. Tymieniecka gave up the position of Husserl to investigate pure consciousness and saw the key to integral functioning of life to be the human being in creative experience. So the Archimedean point or the point in understanding nature and the origin of rationality have been shifted. The maternal lap of the human condition of life may be found in creative processes.

So it ought to be declared that the absolute value of the creative human condition is an Archimedian point of multi-meaningful life rationality.

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LEVINAS' DISRUPTIVE IMAGINATION: TIME, SELF AND THE OTHER

The question concerning the function of imagination is not only about its peculiar activity in the processes of thinking, perceiving and intuiting, but, also about its independence from these processes. Edward S. Casey defines imagination as displaying "a distinctive autonomy" by its free act (both negative and positive), which consists in being *free from* perception or thought and in being *free for* projecting pure possibilities.[1] In this specific function, imagination can also serve as a philosophical tool or technique governing the performance of a thought experiment, which opens itself even to what is unimaginable. John Llewelyn argues that imagination is haunted by a specific inability, finding its source in its being a "pro-potential aspect of consciousness, ranging beyond that of which I am conscious at any given moment".[2] Llewelyn characterizes imagination as stretching beyond its own powers and as opening to what is exterior to the imaginable. I shall consider this characterization of imagination as essential in my exposition of the topic.

In this paper, my chief purpose is to explore how a specific and extraordinary function of imagination displays itself in Emmanuel Levinas' philosophy. The way it functions in his philosophy could be qualified as disruptive and de-synthesizing. Take, for example, one of his earlier works, *Existence and Existents*. This is a project that takes its initiative in the imagination of existence (being) without existents (beings).[3] This imaginary projection – or, the "technique of approaching existence without existents by means of imagination" – shows how imagination could be disruptive (*TO*: 46, fn. 14). Hence, when Levinas calls us "to imagine" in *Existence and Existents*, and also in *Time and the Other*, he demands a specific act of imagination suspending all that is imaginable (beings) and, in this suspense, revealing its own specific function (as disruptive).

The following questions indicate the direction of this inquiry: Could imagination reach out as far as to imagine an anonymous, impersonal "Being" (*il y a*)? In other words, how is it possible to imagine "Being" as devoid of the world and of the syntheses that the subject makes? What are the reasons that lead us to derive the disruptive function of imagination from Levinas' philosophy? I will address the first two questions by

taking into consideration the synthetic power of imagination that Immanuel Kant and Martin Heidegger emphasize, and by discussing how Levinas challenges the limits of this synthetic power. I will address the last question through an explication of imagination as disruptive, de-synthesizing and de-forming and, what is more important, as creating a path to the ethical.

I will show how disruptive imagination could extend itself both to an anonymous Being (il y a) and to the unthematizable commandment in the face of the Other – the Good beyond Being. However, as I shall argue, this equivocally extensive imagination, in return, assumes the disruption of the synthetic and formative power of imagination (Einbildungskraft). It is a power which, for Kant, has a mediating role between the concepts of our understanding and the intuitions of sensibility and which, for Heidegger, reveals the ecstatic pure unity of time, rendering possible the unthematic manifestation of the law and the active-self.[4]

In my systematic and textual reading of Levinas, I analyse how this disruptive imagination could possibly work itself out in the formation of an ethical self by deforming its form. I argue that this possibility can be derived from Levinas' works by regarding imagination as disruptive, that is, as de-forming the form of the "present", which introduces the "out of joint" character of time. Time is "out of joint" because it unties the bond that a self makes with its existence. Then, as paving a way to "time", disruptive imagination could also function to expose the self to the "face" of the Other. In doing so, disruptive imagination signals the emergence of an ethical subject whose subjection means a radical passivity, that is, a full ethical responsibility for the Other. This radical passivity of the subject reveals an "incapacity" that is engraved within imagination: an "incapacity" to approach the face of the Other as an image that a form can frame. The face of the Other is what the synthetic power of imagination cannot imagine since the face always exceeds and shatters the frame that this power brings.

In contradistinction to the synthetic power of imagination, I claim that disruptive imagination could bring forth an "ethical sensibility", receiving the positive significance of what is non-phenomenal (the "face") without positing it but by being subjected to its word or commandment (the "Law"). In arguing that this disruptive function of imagination, engraved within the radical passivity of the subject, does not take place in consciousness or in its intentional acts, I shall stress its purely passive character in receiving "the glorious signifying of the commandment", i.e., "the imperativity" of the face (PT: 33). This disruptive imagination, functioning within

the terms of an ethical sensibility, could ground the absolute separation between the time of the "I" and the time of the Other and, in this respect, designate the "irreversible subjection" to a commandment that is ordering responsibility for the Other (*PT*: 36). This ethical sensibility defines the "ethical responsibility" infinitely binding the subject to give response *for* and *to* the Other (the "obligation"). If it is not possible to think imagination as functioning in contradistinction to its synthetic power, then it becomes impossible to imagine what Levinas supposes us to imagine: "A thought thinking more than it can contain", i.e., "a thought constrained to the Categorical Imperative, inspired by an unknown God, constrained to bear non-transferable responsibilities" (*PT*: 36). I claim that the thought of "the incessant surplus of meaning" of the face, which cannot be represented or presented but "signifies in the imperative with authority", could derive its intelligibility from the disruptive function of imagination (*PT*: 33). As I shall argue, this intelligibility is, in fact, the ground of the incomprehensibility of the commandment, which also turns out to be the condition of "responsibility" that radically questions *my* freedom.

EXISTENCE AND EXISTENTS: A DISTINCTION OR A SEPARATION?

Recalling Heidegger's ontological distinction, i.e., the difference between the verbal trait of Being (*Sein, être*) and beings as substantives (*Seindes, étant*), Levinas declares that he shall recuperate the Heideggerian distinction as a "separation" between existing (existence) and existent (*TO*: 44–45). The significance of this recuperation – rendering the ontological distinction as separation – is "to approach the idea of Being in general in its impersonality" or "to approach this existing without existents" (*EE*: 19/*TO*: 46). I call it "recuperation" because this approach acknowledges what is unthought in Heideggerian ontology by engaging its certain positions. For one thing, this recuperation enables Levinas to read the Heideggerian existential analytic backwards. Thus, for Heidegger, in order to understand the meaning of Being, one has to understand first the being that we each ourselves are, i.e., *Dasein*, the concrete existence of being-in-the-world. Moreover, as Levinas points out, although Heidegger's term *Jemeinigkeit* (mineness, expressing "the fact that existing is always possessed by someone") demonstrates that he never though of the possibility of existence without existents, another term *Geworfenheit* (throwness, expressing the "fact-of-being-thrown-in" existence) suggests this pure possibility (*TO*: 45). Unlike Heidegger, Levinas proceeds *from* this pure possibility – the dissolution of the tie between what exists and its existing

– *to* the commencement of a specific existent out of impersonal existence. In other words, the existence that occurs without us – Being without a world – is a prelude to the positioning and positing of a personal existence – an existent – in the order of Being. Therefore, it is possible to argue that Levinas claims to deduce the existent from the impersonal Being, the ontic from the ontological.[5] Besides, this deduction points to another significance of separation: the separation of a specific existent from the unspecific neutral impersonality of existence. Keeping in mind this double significance of separation, what I would like to focus on is the technique, which seems to be unique and indispensable for thinking this pure possibility of separation, namely, imagination in its disruptive function. Moreover, as I shall argue, what is unthought in Heidegger's thinking is this specific function of imagination as disruptive. Heidegger, by recuperating the Kantian transcendental power of imagination, conceives its function in terms of its unifying, revealing, self-disclosing powers. This could be one of the reasons why he never conceived of the ontological distinction as separation.

THE HORROR OF BEING: "THE IMAGINAL MARGIN"

The first significance of "separation" is the uncanny possibility of approaching existence without existents, or Being without beings. However, the question is how it is possible to approach this existing without existents. Levinas gives the answer as follows:

> Let us imagine all things, beings and persons, returning to nothingness. What remains after this imaginary destruction of everything is not something but the fact that there is (*il y a*). ... There is, after this destruction of things and beings, the impersonal "field of forces" of existing. There is something that is neither subject nor substantive. The fact of existing imposes itself when there is no longer anything. And it is anonymous: there is neither anyone nor anything that takes this existence upon itself. It is impersonal like "it is raining". ... There is, as the irremissibility of pure existing. (*TO*: 46–47)

Could imagination reach out as far as to imagine an impersonal Being? Is it possible to imagine Being as devoid of the world and of the synthesis that the subject makes? Certainly, the Kantian and Heideggerian understandings of imagination (*Einbildungskraft*), as a faculty of synthesis, could not imagine this separation of pure existing from existents. It would be "a world in pieces". However, Levinas' effort to imagine what lies beneath the synthetic power of transcendental imagination, "the unfitness of understanding", or "a world in pieces" leads us to reflect on the

elementary stuff that this power synthesizes (*EE*: 21).[6] Levinas, in a specific manner, asks what if "the continual play of our relations with the world", which, for Kant and Heidegger, assumes at its foundation the transcendental power of imagination, is interrupted (*EE*: 21). In other words, he asks what would remain if it was possible to suspend all our intentionality, all those reflective classifications and distinctions of our powers. What remains after this imaginary destruction of everything, which is before the highest deed of my self-positing and "outside of the thought, affectivity and action which are addressed to things and persons", is neither a thing, nor a person, but the fact that "there is" (*il y a*), the verb without a substance or an agent (*EE*: 22). What does "there is" signify? Is "it" the Kantian unfathomable thing-in-itself? Or, is "it" the Heideggerian excess of Being not only refusing lightening but also generous (*es gibt*) in resonating verbally as the vibration of absence and presence?

Adriaan Peperzak characterises Levinas' phrase, the "there is", as pointing to "the dimension of a dangerous proto-world, the anonymous underworld of faceless monsters, a chaos that does not give, a neuter without generosity", which burdens or bothers us, a sort of a non-totalized "prime matter in movement without end".[7] Therefore, it does not signify the generosity of Heidegger's *es gibt*, meaning both "there is" and "it gives". It is the anonymous existing, a verb without a subject, but it is neither being nor nothingness and not even the event of Being in the later Heideggerian sense of the term. Thus, for Heidegger, the event of Being designates the advent of truth (*a-lethia*), which presupposes both an openness of Being (its generosity), and being open to this openness on the part of man (*Dasein*).

The idea of existence without existents denotes "the absence of the world", the elemental materiality (*EE*: 51/*TO*: 50). This unspecific impersonal neutrality of existence designates the impossibility of any recourse to the forms through which a thing is illuminated, held together and apprehended. For one thing, it is not a specific matter with qualities, not an object of experience, neither "something" nor "pure nothing", but "a nocturnal space" that is "full of the nothingness of everything" imposing itself by its depersonalizing and deformalizing verbal resonance (*EE*: 58). By defying the limits of imagination and of logic, Levinas says that it is an absolutely unavoidable presence of a universal absence (*EE*: 58).

Levinas tries to imagine what the Kantian power of imagination cannot provide, since Kantian imagination is a faculty of synthesis connecting the activity of understanding with what is given to sensation. Levinas'

imagination assumes a separation, which is the separateness of neutral existence from the existent that gives form to whatever its sensations receive. Levinas tries to imagine what lies beneath all the synthetic activity of consciousness. What Levinas tries to imagine is, in fact, what all the synthetic activity and the notion of a given manifold must assume in order to draw the limits and achieve the unity of experience. All synthetic activity assumes in itself something unintegrated, as if "the world in itself falling to pieces". Since this synthetic activity must form or initiate itself in the first place, it is itself something unintegrated and not-yet self-conscious and, therefore, not a self at all. Levinas suggests that this impersonal realm is nothing but a "formless lump" (*EE*: 57). All these reflections, then, support the idea that this formless impersonality of the "there is" is analogous to what the "thing-in-itself" signifies in its absolute density, or weight. Levinas calls this formless impersonality of the "there is" the *horror* of Being.

However, Levinas also claims that this existing without existents is "not an in-itself (*en-soi*) which is already in peace; it is precisely the absence of all self, *a without self* (*sans-soi*)" (*TO*: 49). Accordingly, although I have tried so far to think the "there is" in its analogy with the Kantian "thing-in-itself", one could do so only insofar as the "thing-in-itself" does not involve an identity with itself or, if it is not something determinate, but rather a neutral realm resonating in dissection behind the luminosity of forms. Then, how is it possible to imagine the "there is" in all its indeterminacy, separation and independency? How does this horror of existence haunt the subject and its world? How does it arrive?

A possible answer to these questions can be given with recourse to Casey's phenomenological analysis of imagination.[8] Given the intentional character of imagination, Casey claims that imaginative experience always involves an object phase, the imaginative presentation.[9] The imaginative presentation – what we imagine – involves "imagined content proper" ("specific content" – the particular entities, events, states of affairs – and "world-frame of imaginal space and time") and "imaginal margin".[10] What is meant by "imaginal margin" is "the fading fringe found at the outer limit of specific imagined content", not immanent in what we imagine but, instead, unspecific, without any definite location, unthematizable and formless.[11]

Casey argues that one can only be tacitly aware of this imaginal margin, which is not imagined or posited by a consciousness, but it is – without possessing even an indefinite locus – "out-there" all through the presenta-

tion as "an almost wholly inchoate nebulousness, an undifferentiated limbo".[12] Casey continues as follows:

> No object or state of affairs can be picked out from this nimbus of nonactuality. ... All that we can say is that it seems to surround the specific imagined content and its world-frame like a loose-fitting, but wholly nondescript, garment. Or we might say it *is* this content *as it fades into indeterminacy*. ... We cannot say of the imaginal margin either that it *is*, or that it is *not*, spatial or temporal; indeed, nothing definite can be said of it at all.[13]

Overall, this imaginal margin is described as having neither a beginning nor an end but as leaving its trace in the specific content and as evading any attempt to make this trace determinate.[14] Therefore, imaginal margin is characterised as "the embodiment *par excellence* of indeterminacy in imaginative experience".[15] I argue that Casey's description could inform us about the possibility of imagining the incessant rustling of the "there is". It seems possible to construe this imaginal margin as the gateway opening to the indeterminacy at the heart of anonymous existence. One could also extend the resonance of imaginal margin in the imaginative experience to specific moments at which a subject is stripped of its subjectivity, i.e., of its own existence. Thus, Levinas claims that the indeterminacy at the heart of existence – its separateness from the existents – is not only a matter of imagined experience but, also, a matter of lived experience (*TO*: 48).

Levinas claims that insomnia involves these moments through which "the invading, inevitable and anonymous rustling of existence manifests itself" (*EE*: 65). What is experienced in insomnia – if we can call it experience at all – is similar to the structure of imaginal margin when it is taken in isolation or independently from the specific content. In other words, insomnia signifies the way every content *fades into indeterminacy*, where there is not a "something" that remains (*EE*: 63). Levinas describes insomnia as follows:

> One watches on when there is nothing to watch and despite the absence of any reason for remaining watchful. ... One is detached from any object, any content, yet there is presence. This presence which arises behind nothingness is neither *a being*, nor consciousness functioning in a void, but the universal fact of the *there is*, which encompasses things and consciousness (*EE*: 65).

In insomnia, one is held to be in vigilance that admits neither a beginning nor an end (*TO*: 48). Although it keeps one's eyes open, vigilance is devoid of objects and of the subject because it is the moment in which the category of substantive is disrupted (*EE*: 67). It signals the

arrival of "the presence into the void left by absence", or of a heavy atmosphere of presence signifying the non-substantive event of the night that watches, i.e., "the dark background of existence" (*EE*: 62–66). One is inevitably exposed to its arrival, to the rustling of the *there is* (*EE*: 59). Levinas claims that this is how the horror "insinuates itself in the night, as an undetermined menace of space itself disengaged from its function as receptable for objects, as a means of access to beings" (*EE*: 60). It is neither posited nor grasped by being thought since it is over and beyond our having taken the initiative (*EE*: 58). It is simply, immediately "there" like a "density of the void", or like "a murmur of silence" (*EE*: 64). By being the "imaginal margin" of void and silence, it turns out to be their irrevocable excess.

Above all, one can argue that Levinas does not regard this imaginary destruction of everything only as a thought-experience. Rather, he claims that there are these specific moments, which haunt the personality of the self and its world. The self and its world shatter in the invading rustling of the "there is". "Horror" indicates this moment in which the subjectivity loses its personal form by drowning in the embrace of an irremissible existence. Horror initiates the formless frame of the existence without existents and, in this respect, establishes the separation. Here, the schematism displayed by horror denotes the separateness of neutral existence from the existent. Hence, this schematism displays the work of disruptive imagination so it is understood as not connecting but, rather, as dissecting.

In horror, the subject is stripped of its ability-to-be and, what is more important, its ability-to-die. For Levinas, the horror of death is the impossibility of possibility – "I can" (*Seinkönnen*). It signifies not-being-able-to (*Nichtkönnen*) and, even not-being-able-to-die. Llewelyn characterises this horror as "ontological claustrophobia", as the impotence of "ontic accomplishment", impotence of the self's self-posing and of breaking with the neutrality of being in general.[16] This could be the reason why death is also ruled out in this anonymous existence. Hence, the "there is" designates the impossibility of nothingness or, the impossibility of death, and this impossibility, in turn, designates "not-being-able-to-die", which is to say that the accomplishment of suicide and murder is impossible (*TO*: 50/*EE*: 61). For Levinas, what the impossibility of nothingness implies is an impossibility of escaping from the enclosure within existence but, at the same time, the impossibility of going on with it. The birth of the existent consists in the breaking up from this anonymous existence, that is, in the suspension of the anonymous "there is" (*EE*: 82–83).

I have discussed the details of the first significance of separation between existence and existents above, i.e., the separateness of the anonymous existence from the existent. I have stressed first the verbal aspect of this notion of existence without existents, i.e., the "there is" (*il y a*). Then, I have tried to show how Levinas ventures the limits of imagination in order to "imagine" the "there is", the impersonal existence. In this respect, I point out the disrupting and de-synthesizing function of imagination that could possibly be derived from Levinas' thinking.

Levinas claims that the separateness of existence from the existent is without a beginning or an end. It is only with the existent that the beginning begins. Here comes the second significance of separation, i.e., the separation of existent from the impersonal existence; this active separation, which subject, as beginning, accomplishes. This separation is the work of the subject consisting in its self-positing, its adherence to its personal existence, its mastery over existing and, in a sense, its self-appropriation. Levinas characterises this event of contraction of existent with existence, of the initiation of a substantive out of the verb of existing, as the event of "hypostasis" (*TO*: 54).

THE SOLITUDE OF THE SUBJECT

The term "hypostasis" denotes the individuation or, the origination, of the existent. As a separation from the impersonality of existence, this event accomplishes the bond between the existent and its existing. It involves the act of positing oneself, of taking position in the midst of the anonymous "there is". It is the event by which the unnameable verb *to be* (a pure verb) turns out to be a substantive (*EE*: 83). Hypostasis is the act of ap-propriation of existence. Hence, the existence clings to the ego like an inalienable possession (*EE*: 83).

At this stage of Levinas' argument, an ontological schematism is introduced, which is effective in displaying itself in the schema of the instant. The schema of the instant signifies the active separation from the impersonal "there is" but, at the same time, this separation indicates an adherence, a connection, between the existent and its existence. The schema of the instant is what first makes possible the act of taking up one's existence, that is, the birth of the subject, its initiation and accomplishment. It signifies the inherence of existence as a property of an existent and, therefore, the first manifestation of an existent rising up in the anonymity of existence.[17] Ontological schematism, in this respect, displays not the first manifestation of an object, or a world, but before them, the first

manifestation of a subject *as* a solitary monad in its self-possession and self-identity, i.e., "the taking up of existence in the instant" (*EE*: 35).[18]

What does the "instant" signify for Levinas? The instant signifies the institution of a "here" and "now", which brings out the stance through which an existent takes up a position with regard to its existence. In this respect, the instant initiates the act of a beginning, that is, an origination of a self at the heart of Being. Thus, the instant involves the relationship between an existent and its self, where this relation indicates "a dislocation of the *I* from itself" (*EE*: 35). The instant displays the identification of "I" in the midst of the impersonal existence, which is always an advent, a dialectical movement of the freedom of the subject (its mastery over existence) and the necessity or the burden of being occupied with itself (its enchainment to itself) (*TO*: 55). However, this movement does not take place within an interval of time but, rather, in the instant itself. Although the subject has the power to detach itself from the world, it cannot detach itself from itself. The subject's freedom to detach from everything indicates that it cannot detach from its self. It has no choice but to be its self. This is the fact of solitude, indicating the burden of existing. In other words, existing is a burden because it is an irremissible fact.

The event of the hypostasis marks a definitive being in the midst of the anonymous Being. This definitiveness is the solitude of the "I". The "I" is engraved in its self with a definitive bond. However, the "I" alone cannot shatter this definitive bond. With this definitive bond, the subject is already subject to its existence. This subjection indicates an inevitable commitment, which is not at the disposal of the subject. Even if its freedom in the ontological adventure indicates "the refusal of the definitive", the subject alone cannot untie its definitive bond with its existence (*EE*: 84). Although the world of intentions is the possibility of the freedom of the subject, it cannot save the subject from the definitive character of its existence and from the fact that it is irremissibly in commitment with itself (*EE*: 84). The tension between the freedom to be a self and the necessity to be one's own self (or, to be tied to one's own existence) is the trace of a deeper drama: the drama of solitude that cannot evade the return of the "there is". This drama consists in the tragic tension between the *indefinitiveness* of existence and the *definitiveness* of an existent.

Levinas regards time as being able to deliver us from this tragic setting of the solitude (*EE*: 79). Time unties the definitive bond that a subject has with its present or with its existence. It unchains the conflicting bond between the freedom to be a self and the necessity to be one's own self.

Levinas qualifies "time" as the resolution of the tension between freedom and necessity.

At this stage, Levinas raises the following question: how can time arise in a solitary subject? (*EE*: 93). In the first lines of *Time and the Other*, Levinas declares that time could not be the achievement of a solitary subject (*TO*: 39). Nevertheless, Levinas envisages wherein this solitude could be exceeded (*TO*: 41). This "exceeding" assumes the emergence of time not as a unity of ecstases but as ex-cendence. Time drives the existent to what is exterior. Time shatters the definitiveness of the ego by drawing the self-identical existent out of itself by exposing it to the radical alterity of the other. In this case, the relation between time and the other must be investigated. This investigation will lead us to the reason why the solitary subject cannot endow itself with alterity. For one thing, it is beyond the power of an isolated and solitary subject to accomplish its liberation from solitude, because it cannot endow itself with the alterity of a new instant (*EE*: 93). As Levinas says, it is impossible to save oneself by oneself and to save oneself alone, since the "I" is tied to its present and, neither in its present nor in its negation, can the "I" evade its definitive mode of being. Hence, Levinas argues that the "I", alone, cannot pardon its being, so its liberation must come from elsewhere since everything *in* the subject lies in *here* (*EE*: 93).

The alterity of a new instant signifies "hope" as the opening of time since it is turned to the future and is in expectation. However, hope cannot by itself effect what it hopes for. The hope of the solitary subject is the hope for the evasion of the definitive present that ties the ego definitively to its self. In an instant of hope, the expectation consists in the evasion of the irremissible burden of existence. For Levinas, the true hope is not the hope for the *evasion* or the *redemption* of the present. Rather, the true hope is the hope for the *resurrection* of the present, which is nothing other than the hope for future as a *new* birth of instant, of the "I" (*EE*: 92). What are the conditions of this new birth?

The necessary condition for this new birth resides in the dynamism of the "I", which is "an exigency for a recommencement of being and hope in each recommencement of its non-definitiveness" (*EE*: 93). In hope, the ego expects to recommence as other. It hopes for the liberation from its definitive mode of existence. The necessary but also the sufficient condition of this new birth resides in the absolute alterity of another instant, which comes only from the other (*EE*: 93). Above all, the means of salvation cannot reside in the subject but, instead, only in a relationship with the other. The absolutely other (*autre*) is first and foremost the Other,

i.e., the other person (*l'autrui*) who is the condition of time (*TI*: 39). Levinas qualifies the otherness of the other (*l'autre*) as the face of the Other (*l'autrui*). Hence, Levinas argues as follows:

> The situation of face-to-face would be the very accomplishment of time; the encroachment of the present on the future is not the feat of subject alone, but the intersubjective relationship. The condition of time lies in the relationship between humans ... (*TO*: 79).

Levinas moves beyond the Heideggerian understanding of time by insisting on the radical alterity of time's dimensions. The three ecstases or dimensions of time cannot be formed into a unity. The unity of ecstases sustained by the transcendental power of imagination should assume the disruption of imagination, which in all its passive receptivity is exposed to the otherness of the Other. Hence, the subject alone has no power, or no means, to encroach upon the future. For Levinas, the ecstases of time do not constitute a horizon that maintains the unity of self. Thus, time is out of joint because the future will never be present and the past is immemorial or was never present. Time is the alterity of the Other. It subjects the self not to a being that is not there but, rather, to what is never there, i.e., to the future (*TO*: 88).

Here, the absence of the Other indicates the impossibility of representation, mediation and reciprocity. It is only out of this impossibility that the one can approach the Other – otherwise the Other would no longer denote the otherness but, instead, would be encapsulated in the inner relation of the subject, i.e., in the movement of consciousness. This would mean reducing the other to the same. Therefore, the relationship with the Other brings about the resolution of what is tragic in existence. It resolves – indeed, dissolves – the intensity of the tie between the ego and its self. Thus, this relation exposes the subject to the very alterity of the Other. In this respect, the resolution of the tragedy within existence is possible through the structure of asymmetrical intersubjectivity. For Levinas, this is the ultimate meaning of transcendence or, in other words, ex-cendence.

THE IDEA OF INFINITY: THE LIMITS OF IMAGINATION

The relationship with the Other is the meaning of ethical transcendence, which is an ex-cendence towards the Good beyond Being. For Levinas, there is an infinite separation between the "I" and the Other, and this separation is due to the idea of infinity. The solitary subject – the "I" – is a self-referential totality. In *Totality and Infinity*, Levinas aims to

proceed from the experience of totality back to a situation where totality breaks up. Hence, it is a situation that conditions totality itself. Levinas describes this situation as "the gleam of exteriority or of transcendence in the face of the Other" (*TI*: 24). This situation that is defined as exteriority or, as transcendence, is expressed by the term "infinity" (*TI*: 25). Therefore, Levinas conceives his work *Totality and Infinity* as a defense of subjectivity that is founded in the idea of infinity (*TI*: 26). At this stage, Levinas' central question concerns the "production" of infinity. The term production means simultaneously being brought about and being revealed (*TI*: 26). This production takes place in the relationship of the same with the other. The very infinition of infinity resides in its overflowing of the thought which thinks infinity. Therefore, infinition of infinity is always in excess of thought. However, its infinition is also a revelation: "a positing of its idea in *me*" (*TI*: 26). The excess or the overflowing of infinity cannot be exhausted in the idea of infinity, since "infinition" is nothing but the disproportion between the idea of infinity and the infinity. The production of infinition is revealed in this disproportion, in this non-adequation. This signifies the fact that the idea of the infinite is by no means a representation of infinity but, just because of this fact, that it is the infinition of infinity (*TI*: 26,27,34). Levinas claims as follows:

> To contain more than one's capacity does not mean to embrace or to encompass the totality of being in thought or, at least, to be able to account for it after the fact by the inward play of constitutive thought. To contain more than one's capacity is to shatter at every moment the framework of a content that is thought, to cross the barriers of immanence ... (*TI*: 27).

If the capacity of the "I" is its power of imagination, which is to *form* at every moment the framework of a content, then the significance of containing more than one's capacity will be the shattering of this power in the midst of the idea of infinity. In fact, I claim that this shattering of the synthesizing imagination signifies the work of disruptive imagination.

The function of imagination as disruptive is different from the transcendental function of imagination in Kant and Heidegger. It is not a synthesizing faculty. Moreover it resists and works against the synthesizing activity of transcendental imagination. It works with respect to the idea of infinity. The disruptive imagination designates the radical exposure of the subject to infinity, i.e., to the absolute other. Above all, it is possible to claim that the production of infinity is, at the same time, the work of disruptive imagination. In other words, imagination, in each instance of its productive activity, is shattering and exceeding the limits of its forma-

tion (its power of forming into one, *Einbildungskraft*). In this respect, it defies comprehension and the moment of vision and light. Moreover, it is possible to argue that this disruptive imagination is what lies beneath the transcendental imagination. In this respect, it is presupposed at the foundation of the synthetic activity of understanding, of all comprehension and knowing.[19] I conceive this imagination as disruptive imagination, because it interrupts or ruptures the totality by its production of the idea of infinity. Disruptive imagination works with the infinite time (the time of the Other). The time of the Other is the discontinuous time, which ruptures the continuous, the finite time of the transcendental imagination (the time of the "I"). Moreover, when Levinas says "There must be a rupture of continuity, and continuation across rupture", he means that the infinite time is also reflected within finite time (*TI*: 284).

In *Totality and Infinity*, Levinas says that the work of time consists in its revelation of the non-definitiveness of the definitive (*TI*: 283). Then the function of disruptive imagination, which I argue as emerging together with the work of time, is to peel the definitiveness of what is definitive in order to face its non-definitive nudity. This disruptive imagination aims to move beyond the universality of forms that frames "the thing" (*das Ding*) in order to face its singularity. Finally, the disruptive imagination, which works with the time of the Other, shatters the finite medium through which the "I" reaches its objects: the medium, which can neither contain *in* itself nor represent *by* itself the infinity of the Other.[20] Its structure presupposes the face-to-face relation with the Other.

The interpretation that I propose here introduces the function of disruptive imagination as providing the condition for the self to welcome the face of the Other. The face of the Other is the ethical "trace" to which one can approach or receive by disrupting the representation that a synthesis brings. If ethical transcendence resides in this disruptive imagination, then its sole power shall reside in an ethical *incapacity* to approach the face as an image, a sign or as a representation. This ethical incapacity of disruptive imagination does not reside in its being finite or limited. Rather, the imagination cannot approach the face because the subject is absolutely passive. The absolute passivity of the subject consists in its radical exposure to what it *cannot* define or imagine. The subject cannot define or thematize the face. The face is only a trace of the Other. As a trace, the face is the "way in which the other presents himself, exceeding *the idea of the other in me*" and this exceeding designates the destruction of the image by the face of the Other (*TI*: 50, 51).

The face of the Other rejects vision. Vision is "an adequation of the idea with the thing, a comprehension that encompasses" (*TI*: 34). Thus, our idea is always inadequate, and this is the reason why the face of the Other is not a disclosure of truth (an "impersonal Neuter") in the Heideggerian sense of the term. Instead, the face is the revelation of "expression", which also grounds the disclosure of truth (*TI*: 51). Facing the Other is possible only with his expression, with his word. Levinas regards the Other's expression as the condition of truth. What is given is not the truth of beings, but the word of the Other. Levinas argues as follows:

> To approach the Other in conversation is to welcome his expression, in which at each instant he overflows the idea a thought would carry away from it. It is therefore to *receive* from the Other beyond the capacity of the I, which means exactly: to have the idea of infinity. (*TI*: 51)

To approach the Other is not the disclosure of Being but the revelation that we receive from the Other. Receptivity belongs to the ego, but it receives not from itself. The receptivity of the self is not a spontaneous receptivity. It receives from the Other beyond its own capacity. Moreover, since the self cannot contain what it receives, it is not a receptive spontaneity either. To approach the Other is to suspend one's spontaneity and to be absolutely receptive. This is what Levinas describes as "absolute experience", which is "the manifestation of face over and beyond form" (*TI*: 66). I argue that this non-spontaneous, radically passive receptivity requires this disruptive function of imagination on the part of the subject for the subject to be exposed to the manifestation of face rejecting an absorption into the fixity of images and in the light that a form bestows.

What does this absolute experience – "the manifestation of face over and beyond form" – designate? First, it designates an understanding of sensibility as exposure and subjection to alterity. Face rejects the delineation of form that subjugates and alienates its alterity. Thus, sensibility is sensitivity *for* the face of the Other. Second, it designates the face of the Other as "strange" and unfamiliar in its undoing the form. Thus, the face is naked by being over and beyond every classification. Levinas says the strangeness of the Other is due to his very freedom from every typology, genus and class (*TI*: 73). Finally, "the manifestation of face over and beyond form" designates "the thing" (*das Ding*) that is non-phenomenal and singular. This absolute experience indicates a move away from the phenomenal (from vision and light) and a move into a dimension of the non-phenomenal, of thing-in-itself.

Face refuses to be reduced to the mediating form of the universality of law but, nevertheless, it affects and obliges the subject by its absolute command, i.e., expression, "saying". On the one hand, there is no direct or indirect *access* to the Other or, in other words, to the "absolute" (the "thing-in-itself"), since it is non-phenomenal, unknowable and forever out of reach. On the other hand, the self and the Other are in the immediacy of face-to-face (*TI*: 52). Hence, this is the reason why the Other binds the subject with its infinite obligation. This obligation is the practical necessity of the commandment *in* the face of the Other. The Other is nothing but the face that commands. The Other is commanded as a face. The face of the Other (the absolute and the non-phenomenal) designates the source of the Kantian incomprehensibility (*Unbegreiflichkeit*) of the practical unconditioned necessity of the moral law. What Kant regards as incomprehensibility is, for Levinas, the nudity of the face of the Other, i.e., the incomprehensibility of the thing in itself, which is radically exterior.

The radical exteriority of a being consists in the way it exists for itself or in the way it stands in itself. A being is radically exterior when it is not entirely absorbed in a form, in the "borrowed light" that it receives, and when it is in excess or in deficiency with regard to its appearance under a form (*TI*: 74). Levinas characterizes the nudity of a thing as an opacity, a resistance, a nocturnal being (*TI*: 74). To disclose a thing is to illuminate it by forms. However, the nudity of a being is its irreducible remainder that remains when it is free from every form and from the cognitive power of the subject. The face in its nudity is the being that refuses to be contained in the presentation of the subject (*TI*: 194). Thus, Levinas claims as follows:

> Being, the thing in itself, is not, with respect to the phenomenon, the hidden. ... The truth of disclosure is at most the truth of phenomenon hidden under the appearances; the truth of the thing in itself is not disclosed. The thing in itself expresses itself. Expression manifests the presence of being. ... It is of itself the presence of a face, and hence appeal and teaching, *entry into relation* with me – the ethical relation. (*TI*: 181)

The truth of disclosure assumes a common world, which is a commerce that presupposes language. Within this commerce of the phenomenal world, a thing is given or it offers itself to the subject within language, through which the subject finds itself at home. Does not language presuppose interlocutors, a plurality in commerce, which Levinas argues must be first ethical (*TI*: 73)? Language takes its orientation and signification not from the subject-object relation but from the revelation of the Other

(*TI*: 73). Language, before being the medium of disclosure, entails the ethical relation. The ethical relation, being the "spiritual optics" renouncing the possibility of vision, renders the recognition of the thing in itself, of the face in its nudity, necessary (*TI*: 78).[21] Without this recognition, the disclosure of beings and sensibility would be without a base.

In *Totality and Infinity*, Levinas refers back to Kant with regard to his postulation of things in themselves in order to avoid the absurdity of apparitions. In his reference, he makes the point that even Kant himself had recognized the need to go beyond the phenomenology of the sensible (*TI*: 136). For one thing, without there being anything that appears, the sensible of itself would be nothing but an apparition. Therefore, the phenomenal that appears requires something non-phenomenal in order to appear.

Levinas, unlike Kant, tries to give a positive significance to this non-phenomenal thing in itself by claiming that it is the face of the Other. If it were not possible to give this positive signification to the thing in itself, that it is the face in its nudity expressing itself, then the only significance of the "thing in itself" would be the neuter Being in general. Then, this would indicate the return of the indefinite, anonymous "there is". The "thing in itself" signifies both the horror of the "there is" and the nudity of the face, which are mutually exclusive. Vision indicates the way we can forget this double signification of the thing in itself because vision brings forth contentment with the form and the finite (*TI*: 191). The only liberation from the horror of "there is" resides in the positive signification of the thing in itself as the nudity of face, as expression. The possibility of this positive signification consists in the ethical relationship with the Other, that is, in the responsibility of the subject for the Other. The ethical responsibility consists in receiving the positive significance of what is non-phenomenal without positing it. For Levinas, what is phenomenal appears because the thing in itself (face), which has a meaning of its own, expresses itself. This is why the thing in itself is never disclosed, since it is itself the principal condition of disclosure, of truth and of the given. Above all, Levinas argues as follows:

To receive the given is already to receive it as taught – as an expression of the Other. ... The Other is the principle of phenomena. The phenomenon is not deduced from him; one does not rediscover him by tracing back from the sign ... to the interlocutor giving this sign, in a movement analogous to that leading from the appearance to things in themselves. ... The interlocutor cannot be deduced, for the relationship between him and me is presupposed by every proof. (*TI*: 92)

The Other cannot be deduced or posited. Thus, every positing of the subject presupposes at its foundation its relation with the Other. The primacy of the ethical resides at the foundation of the world of discourse and vision. It consists in entering into "a relationship with a nudity disengaged from every form, but having meaning of itself" and Levinas claims that such a nudity is the face (*TI*: 74). The very nudity of the face is not what is presented to the subject. Instead, the nudity of the face means that the face is turned to the subject in its "destitution" (*TI*: 75). In its nakedness, destitution and strangeness, face questions the joyous possession of the world by the subject (*TI*: 76). In the very "seeing" of the nudity of the face, the "I" transcends its phenomenal self. Thus, Levinas claims that the "surpassing of phenomenal or inward existence does not consist in receiving the recognition of the Other, but in offering him one's being" (*TI*: 183). Here, "seeing" could not be an empirical perception or an intellectual intuition but, rather, should be the non-phenomenal awareness of the urgent need for the generosity of language or "saying": the ethical commandment.

This ethical relationship with the Other, in surpassing the phenomenal and the inward existence of man, produces in him the idea of infinity that binds him with a bond of infinite responsibility (*TI*: 77). For Levinas, the idea of infinity is not the Kantian ideal of reason. Thus, for Levinas, the idea of infinity does not come from our "a priori depths" but, rather, it is "experience" par excellence in the sense that it calls the powers of the subject into question (*TI*: 196). This calling into question binds the subject with an infinite responsibility for the Other. This bond of responsibility keeps the subject both in distance and in proximity to the Other.

DIACHRONY OF TIME: THE INCOMPREHENSIBILITY OF "LAW"

Above all, it is possible to argue that the irreducible otherness of the Other disrupts the self-referential totality of subjectivity, that is, its time syntheses and its unity of apperception. Therefore, it signifies an ethical de-formalization of the formalized subjectivity of Kant and of the Heideggerian existential analytic of Dasein. However, at the same time, the Other calls for a self who, in his infinite responsibility, is for the Other. This calling would not gather the self from his dispersion into another sameness. Rather, exposition to the Other shatters the unity of the self and paving the way for a genuine individuation consisting in becoming an "I" for the Other: the one who is uniquely chosen and held responsible. Levinas aims to point out that the radical exposure to alterity,

prior to a synthesized world and a synchronous time of the same, is what makes a responsible subject and his infinite obligation possible. Therefore, one can argue that there is de-formation at the heart of the formation of selfhood, and disruption at the heart of the syntheses of imagination. The origin of this double bind resides in Levinas' understanding of "time" always as the time of the Other.

The infinite responsibility for the Other indicates the subject's subjectivity, not as synthesis of time, but as diachrony of time. Moreover it displays the difference in proximity between the one and the other, which Levinas explains as follows:

> Between the one I am and the other for whom I am responsible there gapes open a difference, without a basis in community. ... Proximity is a difference, a non-coinciding, an arrhythmia in time, a diachrony refractory to thematization, refractory to reminiscence that synchronizes the phases of a past. The unnarratable other loses his face as a neighbor in narration. The narration with him is indescribable in the literal sense of the term, unconvertible into a history ... (*OB*: 166).

Levinas regards this difference in proximity as turning into non-indifference, i.e., responsibility, signifying the intelligibility of the intelligible. The non-indifference towards the Other signifies the intelligibility of Law, i.e., the Law of all laws. Levinas takes our attention to what lies beneath the transcendental imagination accompanying the transcendental freedom and beneath the incomprehensibility of moral law. His aim is to show what resides behind the conditions making possible the intentionality of the subject and its intentionality-bound transcendence. This is to show what is before the synthesized time and behind the synchronous world of the subject: the a-cosmic, an-archic, disruptive time of the Other, the exteriority of the face, the command of the vulnerable Other, the irreducibility of past and future to the present. Not-being-able-to (*Nichtkönnen*) present, to represent, to know the Other's command, is the indication of nothing but being always already responsible for the Other and the infinite obligation to the commandment in the face of the Other.

Diachrony signifies the irreducible dimensions of time: a past that is never present and a future that will never become present. Here, the Heideggerian ecstases, i.e., past, present and future, are never in unity, or never synthesized on the same plane but, they are diachronous. Moreover, diachrony also signifies the completely irreducible and heterogenous double bind of time: time of the Other and the time of the selfsame self. Thus, diachrony marks the two incompatible orders: the ethical – the order of liberating necessity, i.e., the Good – and the ontological – the

order of Being. Hence, for Levinas, what comes before, not temporally but foundationally, is the ethical, i.e., the Good beyond Being.

In *Diachrony and Representation*, subjectivity is defined by its immediate subjection to an absolute order, to the authority par excellence, that is, to the authority of Good (*DR*: 117). Here, the subjection is immediate because it precedes any deliberation about an imperative or any mediation that renders the authority of Good knowable. However, within the lines of this immediate subjection, the Law of all laws becomes not only unknowable, but also "forceful". Although this force does not belong to the authority of Law itself and thus its authority is non-coercive and non-violent, the Law becomes the moral "force" in its immediate subjection of the subject to its command (*DR*: 117). Thus, this "moral force" originates from this immediate subjection, which ordains the subject to the ethical order, i.e., to the absoluteness of an exigency in the face of the Other. This immediate subjection of subjectivity is not at the disposal of the subject. It comes from a past, which is irrecuperable and immemorial. Thus, Levinas claims that this "subjection preceding the understanding of the order attests to or measures an infinite authority" and therefore, it resides in the diachrony of time bearing the authority of an imperative (*DR*: 113).

CONCLUSION

For Kant, the transcendental power of imagination is a power of synthesis that works with the pure intuitions of time and space. It is one of the powers of human understanding in general. It establishes the connection between the pure forms of sensibility and the pure concepts of understanding. What is beyond the confines of the transcendental power of imagination cannot be an object of knowledge. Because sensibility works with what is given to it, imagination can only synthesize the given manifold. Then, what is beyond the confines of transcendental imagination is the noumenal realm of the things as they are in themselves. Thus, it is impossible to receive or to subsume these noumenal "things" under the pure forms of time and space. Therefore, it is impossible to know the ground of appearances, or the ground of the thing which appears. Nevertheless, man must necessarily assume something else lying at the ground of these appearances, namely his noumenal self.[22] Kant says that man "must count himself as belonging to the intelligible world, of which however he has no further cognizance".[23] This is the reason why it is impossible for man to comprehend this noumenal realm as itself the

ground of the phenomenal realm. In other words, it is impossible for our imagination to establish the connection between the intelligible law of freedom and the finitude of man. For this reason, it is also impossible to conceive how the moral law *objectively* determines the human will as an intelligible practical moral self-consciousness. On what grounds is the moral law binding?[24] It is binding on the grounds of freedom. This is to say that the ground of the moral law resides in the possibility of pure reason to be practical. However, one cannot demonstrate the objective necessity of this presupposition. The ground of moral law assumes the possibility of human freedom in terms of the possibility of a spontaneous causality of the human will, as what is free from the causality or the laws of nature. Moreover, it presupposes the idea of freedom defining the autonomous law-giving capacity. The *incomprehensibility* of the ground of moral law, in fact, issues from the idea of freedom, which as an idea of pure speculative reason remains beyond the confines of imagination and, therefore, of comprehension.

Heidegger, in *Kant and the Problem of Metaphysics*, by challenging the limits of transcendental imagination in Kant, stretches the limits of imagination in the direction of an original, *unthematic* and *unobjective* manifestation of the law and the active self.[25] The manifestation of the law depends on the activity of the self, i.e., its finite freedom. Thus, for Heidegger, the transcendental power of imagination revealing the integrity of time (the original time) forms the non-reflective, active mode of being our-selves (*Selbst-sein*). This is the *form* of the authentic mode of existence consisting in the finite freedom of Dasein, which is also nothing but the *form* of law. The form of law consists in the feeling of respect, displaying the reception of one's own Being. For Heidegger, the pure feeling of respect arises in me by the work of transcendental imagination or the original time. This original time, which is nothing other than the transcendental power of imagination, defines the formal ground of being-oneself as the ground of law. In this formal ground, the self-submission to the law (*the finitude of Dasein*) and the self-imposition of the law (*the freedom of Dasein*) are originally one.[26] Heidegger, in his de-constructive retrieval of Kant, claims that the function of the transcendental power of imagination resides in its establishing the connection between the freedom and the finitude of man in the pure feeling of respect. Against Kant, he argues that this pure feeling is a disclosure of both the pure self-consciousness of man and the moral law. He also transforms the Kantian problem of the incomprehensibility of the objective necessity of the moral law. For Heidegger, the incomprehensibility of the moral law is the objective

unknowability or the un-decideability of this un-thematic, un-objective, original disclosure of finite freedom, which means being ecstatically open to one's possibility of being-a-whole.

In this paper, I have argued that what lies beyond the confines of Kantian and Heideggerian imagination, as a power of synthesis, is the disruptive and de-synthesizing function of imagination. For this reason, Levinas' approach could be understood as a radicalization of Kant's and Heidegger's approaches in extending the limits of imagination up to the point which forces the imagination to shatter and to exceed its own formation of syntheses. What can shatter the limits of imagination? For Levinas, it can only be the exteriority and the radical alterity of the Other which defy every comprehension. Thus, imagination cannot contain what is radically exterior to it. The commandment in the face of the Other is radically exterior to the subject and, due to this exteriority, it is forceful. Therefore, the incomprehensibility of the imperative as the face of the Other and its moral force issue from its residing over and beyond the synthetic function of imagination.

For Kant and Heidegger, the function of imagination consists in its forming at every moment the framework of a content. For both of them imagination is a power of forming into one. However, Kantian imagination cannot extend itself to the moral intelligible realm, so it is impossible for imagination to form an objective framework for the moral law. Besides, the subjective framework of the moral law is produced not by imagination but by the rational feeling of respect. Over and beyond the dichotomy of objectivity and subjectivity, Heidegger regards the feeling of respect as revealing the self through the auto-affection of time itself. In this context, by expanding the limits of Kantian imagination, he argues that the power of imagination forms the temporal horizon as the unitary framework within which the manifestation of the law and of the active-self takes place.

I have argued that one can interpret Levinas' philosophy as venturing to the limits of synthetic power of imagination. This interpretation entails the work of disruptive imagination. Hence, disruptive imagination aims to shatter at every moment the framework of a content that is thought. For one thing, the disruptive imagination designates the radical exposure of the self to the Other. Within this exposure, Heidegger's ecstatic pure unity of time and self and Kant's synthetic unity of time are disrupted by the time of the Other. The mark of finitude that displays itself in Kant's and Heidegger's notions of imagination is shattered by the infinity of the Other. In Levinas, the function of disruptive imagination consists in shattering the idea of totality by producing the idea of infinity in us.

To have an idea of infinity is to welcome the face of the Other. Then, the disruptive imagination signifies an ethical *incapacity* to approach the face as an image or as a sign, which a form can frame. The face as the commandment is the infinity of the Other. This is what the imagination cannot define or imagine, since the face always exceeds and shatters the content that the imagination brings together. Therefore, any formulation of the moral law must presuppose at its ground the work of the disruptive imagination. This means that any framework of a content that is thought must be de-framed in every moment due to our infinite ethical responsibility for the Other. Then, the "comprehension" of the incomprehensibility of the ethical commandment should designate not the possibility of freedom (our free capacity to form at every moment the framework of a content) but, on the contrary, the impossibility of freedom. The impossibility of freedom signifies the exigency of justice requiring the self *to shatter* at every moment this determinate framework for the sake of the Other and showing the necessity of *re-forming* it in the presence of all others. Hence, the "comprehension" of the incomprehensibility of the ethical commandment should rather be the "experience" of the *aporia* of justice because of this double necessity arising out of the appearance of the third party. However, for Levinas, this *aporia* has a positive significance. Thus, with the expression "experience of *aporia*", I do not claim that Levinas tries to find a passageway that can resolve the ambivalence (the double necessity) inherent in the issue of justice. Rather, I argue that this "experience" is the revelation of the positive significance of these two equally compelling but also exclusive claims of justice. Therefore, for Levinas, the *aporia* of justice must never lose its ambivalence in human life.

Although in Levinas' works, one can find no explicit discussion on the function of imagination, I have introduced an interpretation showing how Levinas' approach entails an aporetic, equivocal, disruptive, de-synthesizing imagination. Here, I understand imagination not as a power, but as implying the impotence at the heart of any power. Therefore, its function, or working, could be construed in terms of its shattering the limits of a unified or synthesized activity by pointing to "a beyond" that haunts it. In other words, I argue that it reveals the "passivity beyond passivity" that denounces any attempt to encompass the otherness of the Other within a unity of representation. In Levinas' philosophy, the function of imagination could be construed as disruptive in its indication of the radical separation between the order of Being and of the Good. It could be construed also as aporetic because it exposes the self both to their radical separation and to the necessity of having a foothold in both.

Finally, it can be considered as equivocal in its pure reception of both the incessant rumbling of the "there is" (*il y a*) and the trace of the Other (*Illeity*).

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NOTES

[1] Edward S. Casey, *Imagining: A Phenomenological Study* (Bloomington: Indiana University Press, 2000), p. 19.

[2] John Llewelyn, *The HypoCritical Imagination: Between Kant and Levinas* (London: Routledge, 2000), p. 11.

[3] Since most of my quotations come from Levinas' work, I shall note their sources plus page number in the text of my paper using the following abbreviations: *EE*: Emmanuel Levinas, *Existence and Existents*, trans. Alphonso Lingis (Dordrecht: Kluwer Academic Publishers, 1995); *TO*: Emmanuel Levinas, *Time and the Other*, trans. Richard Cohen (Pittsburgh: Duquesne University Press, 1987); *TI*: Emmanuel Levinas, *Totality and Infinity*, trans. Alphonso Lingis (Pittsburgh: Duquesne University Press, 1990); *PT*: Emmanuel Levinas, "Philosophy and Transcendence," in *Alterity and Transcendence*, trans. Michael B. Smith (London: Athlone Press, 1999); *OB*: Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, trans. Alphonso Lingis (Dordrecht: Kluwer Academic Publishers, 1994); *DR*: Emmanuel Levinas, "Diachrony and Representation," in *Time and the Other*.

[4] Martin Heidegger, *Kant and the Problem of Metaphysics*, trans. Richard Taft (Bloomington: Indiana University Press, 1997), p. 109. See also, Immanuel Kant, *Critique of Pure Reason*, trans. Norman Kemp Smith (New York: St Martin's Press, 1965).

[5] John Llewelyn, *Emmanuel Levinas: The Genealogy of Ethics* (London: Routledge, 1994), p. 30.

[6] See, for more discussion on the status of imagination in relation to this "elementary stuff", S. Zizek, *The Ticklish Subject* (London: Verso, 1999), p. 33. Zizek points out that Kant's break with the previous rationalist-empiricist problematic indicates that "he no longer accepts some pre-synthetic zero-ground elements worked upon by our mind – there is no neutral elementary stuff", which comes to say that "the synthetic activity of our mind is always-already at work, even in our most elementary contact with 'reality'". Zizek claims that for Kant, this elementary not-yet-fashioned "multitude" can at best be retroactively presupposed, but can never actually be encountered. At this stage of his argument, with recourse to Hegel, Zizek argues as follows: "The mythic, inaccessible zero-level of pure multitude not yet affected/fashioned by imagination is nothing but pure imagination itself". Hence, this is the result of the imagination's negative, disruptive activity. In this respect, Zizek claims that this external Thing which affects us, though not yet worked through the subject's reflexive activity, is in fact something purely posited by imagination. Moreover, Llewelyn, in *The HypoCritical Imagination*, also suggests that "imagination allows itself to be construed both as concertive unification and as disconcerting affection, which is its almost diametrical opposite" (p. 4). With respect to these interpretations, I would like to claim that Levinas' imaginary *there is* issues from the unruliness of imagination, that is, from its disruptive, anti-synthetic aspect.

[7] A. Peperzak, "Some Remarks on Hegel, Kant and Levinas," in Richard A. Cohen (ed.), *Face to Face with Levinas* (Albany: SUNY Press, 1986), p. 208.

[8] Edward S. Casey, *Imagining: A Phenomenological Study*, p. 57.

[9] Ibid., p. 49.

[10] Ibid., p. 57.

[11] Ibid., p. 53.

[12] Ibid., p. 54.

[13] Ibid., pp. 54–55. As an example, he gives the aura surrounding the audialized sounds or the sense of something amorphous that lay just beyond the visualized object.

[14] Ibid., pp. 108–109.

[15] Ibid., p. 108.

[16] John Llewelyn, *Emmanuel Levinas: The Genealogy of Ethics*, p. 46.

[17] Ibid., pp. 46–47. Llewelyn argues that the Kantian transcendental schemata presuppose the origination and the self-positing of subjects since the application of the formal concepts of understanding to particulars existing in time, i.e., instantiation, is itself a function and production of subjects. Levinas tries to push further the schematism of Kant by giving it an ontological twist. By the event of hypostasis, Levinas tries to point out that the origination of a subject's self-positing is accomplished by the very *stance* of an "instant" (*EE*: 17). "Instant" is what makes the instantiation possible. Therefore, we can say that it functions as a schema. Llewelyn explains the meaning of the word "schema" as follows: it is "cognate with the Greek verb *echo*, meaning 'to have, hold or possess', as in the possession or holding of property, properties or oneself. It is not far-fetched to use it therefore to expound the idea of status, standing and stance. ... And schematism as described by Levinas is precisely the empowering of an existent with mastery over the impersonality of existence" (p. 47).

[18] Compare this ontological schematism with the schematism that we mentioned before in the above sub-section, displayed by the "horror" of Being at certain moments – for instance, in insomnia. In its former meaning, schematism, displayed by "horror" of the *there is*, "designates not only the disappearance of every object, but the extinction of the subject" (*EE*: 67).

[19] See for more discussion, Llewelyn, *The HypoCritical Imagination*, pp. 4–9. In this work, Llewelyn argues that the imagination "can be subverted by the pre-principial ethicality of what Levinas calls the face" through which the imagination would do justice to things-themselves (p. 4). In this respect, he tries to show that what lies beneath (*hypo*) the Kantian critical approach is the hypo-critical imagination, which is pre-principial, an-archic (p. 9).

[20] Levinas regards this finite medium as the locus of Western ontology: "A reduction of the other to the same by interposition of a middle or neutral term that ensures the comprehension of being" (*TI*: 43).

[21] Simon Critchley also points to the relation between the Levinasian "face", the Kantian "thing-in-itself" in the first *Critique* and the incomprehensibility of the moral law in the second *Critique*. He argues that nothing prevents the Levinasian face of the other being *Das Ding*. In connection with his reading of Lacan, he regards Levinas' move as an "Ethics of the Real" displaying the traumatic essence of subjectivity. Simon Critchley, "*Das Ding*: Lacan and Levinas," in *Research in Phenomenology* (vol. 28, 1998), p. 72.

[22] Immanuel Kant, *Groundwork of the Metaphysics of Morals*, trans. Mary Gregor (Cambridge: Cambridge University Press, 1988), 4:451.

[23] Ibid.

[24] Ibid., 4:450.

[25] M. Heidegger, *Kant and the Problem of Metaphysics*, p. 109.

[26] Ibid.

BEATA FURGALSKA

HUMAN LIFE AS A CREATIVE COMPLETION OF AN AN-ARCHICAL PROMISE OF GOODNESS IN THE PHILOSOPHY OF EMMANUEL LEVINAS

The philosophical investigation of Emmanuel Levinas belongs to the epoch in which new and ever more difficult questions concerning human nature are continually raised, but where we reach more uncertainties than constructive answers. In the atmosphere of the crisis of modern humanism, at the time of the "death of the human person" proclaimed by postmodernism, Levinas advocates the necessity of a renewed, rigorous philosophical thinking, which takes the form of research into the *human* in us, which is "the awakening to the human."[1] The primary focus of Levinas' philosophy is on the human being. His principal question is: What constitutes the principle of humanity in us? What is the *human* in us?

In trying to answer this question, Emmanuel Levinas contests the philosophical privilege of being, i.e. questions the conviction that the human person can be completely understood out of ontology, in the horizon of being.[2] Being and not-being are not the ultimate concepts through which the human being must be conceived. The human in us goes beyond the immanent horizon of being; it has to be referred to the transcendence of the Infinite or Good. In his vision of reality, Levinas distinguishes clearly between two different dimensions: that of *being* and that of *otherwise than being* or *beyond being*. And it is through these two dimensions that the human person is described by Levinas.

Levinas affirms that the original structure of subjectivity must be described as *the-other*-in-the-same or *the-infinite*-in-the-finite, contesting the priority assigned by Western philosophy to speculative rationality which "would be the very spirituality of the human individual, the humanity of man."[3]

The human person is perceived by Levinas as a pre-original ambiguity, an ambiguity which does not signify some sort of misunderstanding, but is a trace of the principle of the infinite in the finiteness of human being. Human life is the ever possible sliding between the infinite and the finite, between being and beyond being. The ambiguity of the human comes from an anarchical promise of goodness which stands at the origin of the existence of every human being, and the creative completion or betrayal which constitutes human life.

I. THE STRUCTURE OF THE HUMAN PERSON AND THE IMMANENCE OF BEING

1. Self-affirmation and Manifestation of Being

Levinas' investigation of the ontological dimension concentrates on being considered in the verbal sense of that word, in which being is understood "as a process of being, an event of being, an adventure of being."[4] There are, according to Levinas, two intrinsic moments describing the event of being: self-affirmation and exhibition, both indissolubly linked to the *immanence* and *violence* of being.

Being a total coincidence with itself, being's event is *self-affirmation*: being *is*. The activity of being consists in the identification of the identical, multiplication of the identical, mobility of the immobile; it is the activity that does not announce any change and, therefore, it is an act of being's own rest, of its non-restlessness.[5]

This peculiar effectuation of being refers to the being's *persistence* in itself. Effectively, the event of being takes the form of a vehement perseverance of itself, originating from the fact that, in the beings, the event of being unfolds in time. The dynamic of the act of being happens "as if in the fact of being, a kind of unforgettable seniority of non-being, against which being strives, somehow resonated and threatened."[6] Consequently, being – in order to continue its proper adventure – has to avoid the null and the void of non-being that could separate that which, in a concrete entity, being is in a given moment, from what it will become in the following one. Thus, the identification of being comes about as "filling up every interval of nothingness which would interrupt its exercise"[7] or the continuity of its flow. Therefore, being qua being signifies a particular kind of stubbornness, of persistence, of the effort of being: "In being, it is a question of being, of self-preservation."[8] Without this invincible persistence in itself, being would become less. There is, in being, no ability of an authentic transitivity; being's rigorous compatibility with itself culminates in immanence.

In its event, being reveals itself as a rigorous and immanent compatibility, as "a strict book-keeping where nothing is lost nor created."[9] In this particular ontological economy, the dynamism of being takes the form of an interest. "*Esse* is *interesse*; essence is interest,"[10] an interest in the maintenance of self, a concern for proper being:

A remarkable adventure! The event of being is in a concern of being; it would appear to be its only way of being, in its *élan* which is 'essentially' finite and completely absorbed in

this concern with being. In a sense, the only thing at issue for the event of being is the being, as if some relaxation were already necessary, some 'tranquilizer', in order to remain – while being – unconcerned about being.[11]

Being befalls *exhibiting* itself. In fact, according to Levinas, the acts of self-identification, self-affirmation and self-manifestation are one with being. Being affirms itself with the utmost strength in the entities which concretize it. In actual fact, there is no being except in the individual beings which realize the gestures of being, which "undoes itself into this and that (...), becomes a phenomenon – is the *esse* of every being."[12] However, the essence of being, in a privileged way, is accomplished by a rational being, a human person, in whom being's self-affirmation reaches the point of appearing to the consciousness and is expressed in language.[13]

The self-affirmation and exhibition of being are *contemporaneous.* It is remarkable, according to Levinas, that being "is not first realized in itself, and then occasionally shows itself afterward [but it] carries on as presence, exhibition, phenomenality or appearing."[14] Appearing or self-manifestation is the very moment, the very essence of being. That one could think being means that being does not await "an illumination that would allow for an 'act of consciousness'"[15] but it "stands from the first in the open."[16] Consequently, being requires a subject that would welcome its exhibition, that is "being cannot do without consciousness, to which manifestation is made."[17] There is then a correlation between thought and being: on one hand, being is an event of thought, it manifests itself in acts of knowledge, and, on the other hand, the apprehension is an activity founded upon the phenomenality of being illuminating the thought with proper exhibition.[18] And as such, correlation represents yet another form of the *immanence* characteristic of the ontological dimension of reality. Being is immanent because it is apprehended according to the structures of thought. For thought, such relation means not having to think beyond what belongs to the event of being, and so nothing authentically transcendent affects or enlarges the mind; thought remains a "thought of the equal-to-thought."[19]

Another important aspect of being is, in Levinas' philosophy, its intrinsic link with violence. It is very meaningful that the two most important writings of Levinas, *Totality and Infinity* and *Otherwise than Being*, open with an affirmation of an identity between being and the violence of war. "War is the deed or the drama of the essence's interest."[20] According to Levinas, the fact that being reveals itself as war is self-evident and does not require any proof:

We do not need obscure fragments of Heraclitus to prove that being reveals itself as a war to philosophical thought, that war does not only affect it as the most patent fact, but as the very patency, or the truth, of the real. In war reality rends the words and images that dissimulate it, to obtrude in its nudity and in its hardness. Harsh reality (this sounds like a pleonasm!), harsh object-lesson, at the very moment of its fulguration when the drapings of illusion burn, war is produced as the pure experience of pure being. The ontological event that takes form in this black light is a casting into movement of beings hitherto anchored in their identity, a mobilization of absolutes, by an objective order from which there is no escape. The trial by force is the test of the real.[21]

The acts of violence – of which war is the principal, but not unique form – have their origin in the very nature of being and appear as "events that realize being."[22] Radicalizing these affirmations further, Levinas claims that the dimension of being is the very dimension of evil: "Evil is the order of being pure and simple."[23] Evil is connected to the very act of being, of what exists, i.e. is consubstantial with being; it represents the very law of being.

Considered in the horizon *of self-affirmation* and *exhibition* of being, of its immanent and violent persistence in itself, the human subject is interpreted in terms of two fundamental movements: on the spiritual level – that of *consciousness* – and on the level of sensibility – that of *enjoyment*. The acts of consciousness and enjoyment are actualizations of and follow from the dynamic of being. In these acts the subject constitutes itself as *the same*, as *the-finite-without-the-infinite*, i.e. as the one who affirms the proper identity in the acts of the theoretical and practical violence, consisting in the annihilation or non-recognition of the alterity of the other.

2. *Human Person as* the Same *of Consciousness and* the Finite *of Enjoyment*

According to Levinas, for the philosophical tradition of the West "thought, intelligence, mind, and psyche would appear to be *consciousness*, or on the threshold of consciousness."[24] Thus consciousness, turned toward the intelligibility of being, is the dominant characteristic of the Western understanding of mind. Interpreted in its intentionality, it has, according to Levinas, two co-existent aspects: that of voluntary intention and that of representation.[25]

Intentionality, in fact, is not a simple opening toward being but, because of a teleological movement animating its acts, it is an "aspiration, finality, and desire";[26] it is a certain projection and volition. Receiving the exhibition of being the consciousness, in its voluntary intention or projection,

intends the entities as *identical in themselves* and as *provided with meaning*. But the "'identical unities' are not given or thematized first, and then receive a meaning; they are given through this meaning."[27] The act of unifying identification (intending "this" or "something") and that of supplying with meaning, i.e. intending something as "this" or "that" (intending "what" it is) are two inseparable moments of significance. The identification of a being is already the ascription of meaning.

The reception of being's exhibition happens therefore in the thematization of what is apprehended, and thus the intentionality of consciousness is inseparable from the activity of language. It is only in and through the structure of language that beings manifest themselves in their signifying identity. Language qua the spoken word operates the identification of being.[28] "The 'this as that' is not lived; it is said,"[29] which means that there is no being behind the said. The word "is not simply a sign or an expression of a meaning; it proclaims and establishes this as that."[30]

It has to be noticed however, that the identity of being is not a fundament on which the ascription of meaning is based. Such an act is instituted on the fundament of the system of signs proper to language: the "words, elements of a historically constituted vocabulary"[31] are essential for the identification operated by consciousness. Therefore, identification and ascription of meaning, though being a voluntary intention or projection, are not at all arbitrary, but depend "on a mysterious operation of schematism, in language."[32] The *positivity* of the linguistic terms, their power to posit a meaning, derives in fact from the co-presence, the conjunction of terms in the structure of language. In fact, the terms have no signification by themselves if not in this particular coexistence, which constitutes a linguistic system.[33] Consequently language qua the spoken word is a place of meaning; it "is not added on to a preexisting knowing, but is the most profound activity of knowing";[34] it is the very conceptuality of intellect.

The consciousness, in its relation to being, is also representation.[35] The exposition of being and its grasping by the subject are the acts which are time inserted. Therefore, the apprehension of being exhibiting itself to consciousness "is the ambiguous unity of the temporal flow of the lived element and the identity of beings and events, designated by words."[36] It is such an ambiguity that points to the necessity of representation, because the origin of representation points to the exigency of the intelligibility of being manifesting itself to the subject. In fact, temporal dispersion prevents being from exhibiting itself in its identity of the identical or in the punctual presence of being that *is*. The temporal flow constitutes a threat of

obscuring being. Being, in order to be intelligible, demands the temporal dimension of the present. In such a context, representation is conceived of as "the act of rendering present anew and of collecting the dispersion into a presence."[37] The subjectivity of the subject consists in rendering present, in assuring the dimension of the present necessary for the identity of being. The dimension of the present happens, despite the flow of time, as a *maintaining* of the *always* proper to the *now*, i.e. as *maintaining* the simultaneity of the dispersed moments, as the synchronization of what is diachronic. Consequently the present is effectuated only as an incessant resumption of the temporal dispersion, as an incessant re-presentation, through the acts of retention and protention.[38] Since re-presentation is the condition of the possibility of manifestation of the entities, i.e. of their intelligibility, Levinas affirms that representation is the very rationality of the intentional consciousness.

In the ontological perspective the subject is understood in terms of the intentional consciousness and is perceived as provoked by the presence of being, as the one who is needed to effect the presence in which the essence of being is accomplished. Therefore, subjectivity qua consciousness can be "interpreted as the articulation of an ontological event."[39] In this ontological interpretation of the human person, the signification of the sensibility is understood as an element of cognition, as an element of consciousness.[40] However, according to Levinas, the cognitive signification of the sensible dimension of the subject constitutes neither the primary nor the dominant signification of the sensible. At the corporeal level, the primary and original movement of the ontological subject is that of enjoyment.[41]

In the dimension of sensibility, the subject does not firstly enter into a cognitive relationship with the world, but is first of all nourished by the world: it enjoys it before knowing it. In its dynamic, enjoyment is described in contrast to the intentionality of consciousness.[42] While consciousness is a suspension of exteriority, enjoyment is characterized by a dependence on exteriority, a dependence which signifies human corporeity. The body is the very reverting "of the subjectivity that represents into life which is sustained by these representations and *lives of them*."[43] Corporeity concretizes the way of being, which consists of finding a fundament in the reality which, for other verses, can appear as an object of thought. Thus, what through the act of knowledge appeared as constituted, becomes "the condition of the constituting, or, more exactly, the nourishment of the constituting,"[44] i.e. what "the subject contains represented is also what supports and nourishes its activity as a subject."[45] This turning

of the constituted into a condition of the constituting does not happen in a secondary moment, i.e. after the representation has constituted the world, but "is accomplished as soon as I open my eyes: I but open my eyes and already enjoy the spectacle."[46]

In the acts of intentional consciousness and enjoyment, there is a process of identification of the ontological subject taking place. In such a process subject – in its identity – is described by Levinas, in the dimension of intentional consciousness, as *the same* and, in the dimension of enjoyment, as *the finite without infinite*.

The same is the being whose existing consists in "the primordial work of identification"[47] and who has "identity as one's content,"[48] i.e. who is "the primal identity."[49] In effect, in its cognitive relationship with the world the subject affirms itself as the same, i.e. "unaltered and unalterable in its relations with the other."[50] The I of the intentional consciousness, despite all the events that involve it, is identical in its very alterations, not allowing itself to be alienated by the other, but constantly recovering proper identity throughout all that happens to it.[51] Such inalterability of the self, this identification of the same, assumes the form of a constant annulment of the opposition between the subject and the alterity of the world. The acts of intentional consciousness constitute the reduction of all alterity to the same. The reaction of the subject faced with the alterations met is to think them, to represent them. The alterity of the other becomes swallowed and disappears within the same, i.e. "is taken up in the identity of the I,"[52] becomes – in the understanding – its own; the alterity of the object known, with regard to the knowing subject vanishes.[53] The human consciousness, in its intentionality, "gets out of itself, but remains on the scale of the *cogitatum* which it equals and which satisfies it,"[54] i.e. the alterity does not change its identity. And it is exactly this ability to reduce every alterity to the unalterable identity of the self, to reduce the other to the same, that defines the subject as *the same*.

The ontological subject, besides identifying itself as the same, is also an entity which is *finite*. And it is through the acts of enjoyment that the subject is constituted as "the finite without the infinite."[55] Enjoyment is not an intentional movement, in which the "intention" of the consciousness is fulfilled, but represents first of all the fulfillment of the void of a hunger. There is a certain immediacy in its movement; immediacy which is "the ease of enjoyment, more immediate than drinking, the sinking into the depths of the element, into its incomparable freshness, a plenitude and a fulfillment."[56] There is an immediate satisfaction, in which the subject is constituted as *the finite without the infinite*. This expression

points at the original independence of the contentment of enjoyment from
any finality. In other words, it points at the immediateness of the goal.
In fact, enjoyment is always and immediately at its proper term; "It
concludes, it finishes without referring to the infinite. Finition without
reference to the infinite, finition without limitation, is the relation with
the end [*fin*] as a goal." [57] Enjoyment is the very "enjoying of enjoy-
ment." [58] The act of enjoyment "marks the sufficiency of the I" [59] which
sustains itself *within* its proper horizon where it is opposed to nothing.
This lack of any finality, this lack of reference to the infinite, means a
fullness of satisfaction, a fundamental and irreducible sufficiency, satisfac-
tion which "satisfies itself with satisfaction." [60] And this complacency of
the subject, a complacency experienced for itself, is the very 'egoity' of
the subject existing absolutely for-itself. [61]

3. Violence of the Ontological Subject

In the ontological perspective, the human person is identified as the one
who, following the general law of being, is able to receive the manifestation
of being and has the tendency to preserve its own existence. These two
marks are linked very closely, because the subject's tendency to persevere
in the proper being proceeds according to the cognitive principle defining
it. Rationality turned towards the manifestation of being and perseverance
in proper existence have, for Levinas, the same denominator: the *violence*
of being. In the human world, the violence of being is articulated in the
subject dominating, or excluding, every alterity. The acts of comprehen-
sion and enjoyment consist, in fact, in ignoring and annihilating the
alterity of the other and are therefore expressions of violence. The non-
recognition of the absolute alterity of another person takes place at the
level of rationality of the intentional consciousness which, intended as a
fundament of the relationships of the human person with the world and
with the others, subordinates every individuality to *universal categories*.

   On the cognitive dimension an "individual inasmuch as it is known is
already desensibilized and referred to the universal in intuition." [62] In the
act of apprehension, the other is refused its individuality; it becomes
subdued to the impersonal universality of the form, "the individual that
exists abdicates into the general that is thought." [63] This mode of depriving
the other of its alterity is accomplished when a being is "aimed at through
a third term, a neutral term," [64] through a concept. It is this "interposition
of a middle and neutral term that ensures the comprehension of being." [65]
Consequently, the cognitive relationship means "to surprise in an existent

confronted that by which it is not this existent, this stranger, that by which it is somehow betrayed, surrenders, is given in the horizon in which it loses itself."[66] In this situation, Levinas explains that violence turned against the persons consists first of all in "making them play roles in which they no longer recognize themselves, making them betray not only commitments but their own substance."[67]

Violence, therefore, is in the first place a *negation*. All the formalities of violence are based on and originate from this fundamental form of violence which is the *negation of individuality*. Comprehension, bringing to completion the negation of authentic individuality, is a kind of spiritual sequestration or conquest of the individual which, through such a process, becomes subordinated to the sameness of the knowing subject.

Comprehension is also "suppression or possession of the other"[68] which happens on the basis of concept, and so the alterity of the other is only a formal alterity, accessible to the knowledge and the powers of the knowing subject. And it is in such a way that "'I think' comes down to 'I can',"[69] and to the theoretical dimension of violence (comprehension) is attached its practical dimension (possession). The spiritual sequestra-tion develops into a sequestration achieved in the concreteness of the physical possession and in the cruelty of war. The acts of comprehension are intrinsically linked to the power of possession understood as maintain-ing: the conceptual rationality leads, by itself, to an incarnate praxis of *maintaining* and the perception is already "a holding onto, appropriation, acquisition and promise of satisfaction made to man; a rising up within the self of an interested and active subject."[70]

In fact, comprehension, this particular modality of positing itself in the world, is the "*way* of the I against the 'other' of the world,"[71] i.e. the identification of the subject as the same. According to Levinas, this reversion "of the alterity of the world to self-identification must be taken seriously,"[72] because "a culture in which nothing can remain other is, from the beginning, turned toward practice."[73] In fact, the moments of identification of the subject as the same are in particular "labor, posses-sion, economy."[74] Therefore, ultimately the possession of the other is not limited to a cognitive grasp, but is accomplished in taking possession or labor. Labor in its deepest intention is an acquisition, is a "movement toward oneself; it is not a transcendence."[75] In the concreteness of its possessive grasp labor "suspends the independence of the element: its being."[76] According to Levinas, being in its exposure to the subject signifies "an *offering of itself, a giving of itself, a Gegebenheit*,"[77] it is a *giving itself* and a *letting-itself-be-taken*";[78] it is an "essential 'at-handness'

[*maintenance*]."[79] But there is a parallelism between being which offers itself and the subject who receives it. In effect, such offering of itself is "a giving that signifies within a concrete horizon of *taking*, already in reference to a 'taking in hand,'"[80] it "is an 'offering-itself-to-the-hand-that-takes.'"[81]

Now, the fact of a necessary coexistence of a multiplicity of subjects – where each is endowed with the ability of comprehension, of possession, in short, where each one is *possessive* – gives, in the dimension of intersubjective relationships, rise to violence. It starts in the dimension of economic relations, where the multiplicity of possessors has the tendency to reciprocally contest the validity of other's possessions. This confrontation moves, in turn, toward the violence of assassination, that is, toward the war that should assure the vital space to a being egoistically persisting in itself.

Such a process is deeply rooted in the immanence of being and in its dynamic. The immanence of being, its law of interest, is not limited to the confutation of the negativity of non-being. The general law of being, "is confirmed positively to be the *conatus* of beings,"[82] to be "a perseverance in being which is life."[83] This tendency of every being towards the proper maintenance, this tension of being on itself, precedes every reasoning and every liberty: it is an "insistence before all light and decision, the secret of a savagery excluding deliberation and calculation."[84] All happens as if an *instinct of preservation*, a *for-itself*, coincided with a becoming of being, maintaining it in its adventure of being, as if this instinct were its meaning. The human individual, realizing in itself the event of being and, therefore incarnating the law of perseverance, of interest, "lives in the will to live."[85]

Through this perspective, Levinas shows that in the care for proper being, animated by a desire to live, the human person possesses a fundamental energy, a courage to be, which concretely reveals itself in the *maintenance of proper identity* against all that would come to alter its sufficiency or its for-itself. The identification of the same "is not the void of a tautology nor a dialectical opposition to the other,"[86] but is realized as "the concreteness of egoism",[87] and that means that the alterity of the subject and the world which it inhabits is only formal, i.e. it falls under the human power of possession and manipulation. But in the multiplicity of beings, the maintenance of the proper life is realized without regard for another, without taking care of the others, i.e. already as a struggle for life. This particular maintenance of the proper being is, therefore, also negativity, because the self, in its desire to live, tends to destroy, to exclude the freedom of the others which would come to limit its own. Therefore,

the life of the subject, lived in a plurality of beings, is already a refusal of being to the others. "Being's interest takes dramatic form in egoisms struggling with one another, each against all, in the multiplicity of allergic egoisms which are at war with one another and are thus together."[88] According to Levinas the violence in human society is the consequence of the event of being and its laws. "War is the deed or the drama of the essence's interest."[89] The spirituality of autonomy, liberty and spontaneity of knowledge – proper to the ontological dimension of human life – discloses a tragic dimension in which reigns the principle: All that is possible is permitted. Immersed in the horizon of being, the human person is characterized by extreme indifference toward the other, being essentially preoccupied about its own vital space.

II. THE STRUCTURE OF THE HUMAN PERSON AND THE TRANSCENDENCE OF BEYOND BEING

1. The Absolute Alterity of Infinite Good

In the heart of the egoism of the sameness and finiteness is inscribed or, as Levinas puts it, "awakens" a principle of *alterity*, of *infinite* constituting the deepest element of the human person. It belongs to the dimension of *beyond being*. In fact, the reality in function of which Levinas envisions human person is not limited to the dimension of being and its immanence. There is – beyond it – a dimension of *otherwise than being*, the dimension of the authentic transcendence, transcendence of the Infinite, of the *absolute alterity* or *exteriority*, the dimension of Good beyond being. The question of transcendence is not an ontological one: only the statement "of being's *other*, of the otherwise than being, claims to state a difference over and beyond that which separates being from nothingness – the very difference of the *beyond*, the difference of transcendence."[90] And it is in relation to the transcendence of the *beyond being* that the original structure of the subject is ultimately described as the-*other*-in-the-same or the-*infinite*-in-the-finite.

By transcendence of *beyond being* Levinas does not mean an exteriority that would initiate from the pole of origin constituted by the interiority of the intentional consciousness. Every exteriority originating from such immanence is dominated by it. In fact "the radical heterogeneity of the other, is possible only if the other is other with respect to a term whose essence is to remain at the point of departure."[91] And so, the absolute exteriority points exactly to the reality not dominated by the intentional

consciousness, the one which is not established in reference to it. The *absolutely other* "does not belong to the intelligible sphere to be explored"[92] and in this sense, it is not the object of knowledge. It is the exteriority which does not result from the interiority of the intentional consciousness, but destabilizes it, because it does not proceed from it, but precedes it; it "is prior to every initiative, to all imperialism of the same."[93]

This transcendent character of *alterity* is illustrated by Levinas with the Cartesian idea of infinity in us, which "designates a relation with a being that maintains its *total exteriority* with respect to him who thinks it."[94] The infinite, despite its being thought, remains always extraneous to the thought and transcends the thought that thinks it. The idea of infinity is therefore exceptional because "its *ideatum* surpasses its idea"[95] while the transcendent remains "infinitely removed from its idea, that is, exterior, because it is infinite."[96] The absolute exteriority or the transcendence of the infinite derives from the very infinity of the infinite. "Infinity is characteristic of a transcendent being as transcendent."[97] The *exteriority*, the *distance* which "unlike all distances, enters into the *way of existing* of the exterior being"[98] constitutes the *absoluteness* of its *alterity*.[99] The "*absolute* character" of the alterity has to be understood in the etymological sense of that term,[100] i.e. as dissolving, releasing or retiring itself, absolving itself, being "outside of everything."[101]

It is in regard to such transcendence that the human person is described as the-*infinite*-in-the finite, as the-*other*-in-the-same. And that means that the ontological subject enters into relation with what withdraws itself from all relationship, with "what remains other in the relation and is never converted into 'mine.'"[102] This absolute difference, this particular relationship indicated by the *in* that links the other and the same in the very structure of the human subject, is described by Levinas as a *relationship without relationship* or *relationship without bonds*. The absolute exteriority of the Transcendent "'absolves' itself from the relation in which it presents itself"[103] and so the relation with it "is a relation with its absence."[104] However, the actual possibility of a relationship between the terms in a situation where their co-presence is excluded is, by Levinas, clearly stated and justified on the base of the very infinity of the Infinite. It is a relation which "connects to what detaches itself absolutely, to the Absolute,"[105] it "designates a contact with the intangible."[106]

The Infinite enters into relationship with the subject – it concerns the finite – according to a formality refractory to the presence and the present proper to the ontological dimension of the intentional consciousness. To withdraw itself from the synchrony of the present does not mean simple

negation of presence, but contrarily it points at an *enormous* presence, surpassing the capacities of intentional thought. This enormous *presence*, which causes, in thought, a disproportion between what it contains and its content, is also a constant *withdrawal* of this presence.[107] But such "withdrawal is not a negation of presence,"[108] but precisely an absolute alterity of the Infinite in the finite, an absolute Difference "which is non-indifference."[109] The absolute Difference of transcendence means the non-indifference of the Infinite towards the finite. Withdrawal of the Infinite from the relationship is therefore still a relationship – an exceptional relationship – in which the absolute Difference between the Infinite and the finite being is already a non-indifference of the Infinite in regard to the finite one. The non-indifference is the very definition of the Absolute Difference. What Levinas calls the non-indifference "is, in its double negation, the difference behind which non commonality arises in the guise of an entity. And thus there is both relation and departure."[110]

These affirmations inevitably raise a question: Why is the Infinite concerned with the finite? Why, in its absolute Difference, is the Infinite non-indifferent in regard to the finite? In fact, the absolute transcendence of the Infinite is such that it is only able, it seems, to signify an indifference. What is there in the Infinite that, despite its absolute difference and separation, allows it to affirm a non-indifference in regard to the finite reality of the subject? This paradoxical relationship of difference in the non-indifference must be understood in terms of the infinity of the infinite. In fact, in regard to the link which binds the Infinite and the finite, Levinas ascertains that it is its very infinity, its difference in respect to the finite, that already constitutes its non-indifference in respect of the finite. This affirmation – which as guarantor of the non-indifference of the infinite in regard to the finite indicates the very infinity of the infinite – does not, however, gives us the *why* of such non-indifference. The answer to this question must be sought in Levinas' descriptions of what the infinity of the Infinite means, i.e. what constitutes it as Infinite.

Guided by the platonic philosophy of the Good, Levinas specifies that the Infinite or the Absolutely Other is the Good. The platonic formula which sets the Good beyond being is interpreted by Levinas as associated with the movement of *transcendence*, which brings *beyond being*. Following the authority of Plato, Levinas affirms Good beyond Being: "The beyond being, *being's other* or the *otherwise than being* (...), here expressed as infinity, has been recognized as the Good by Plato."[111] The transcendent character of the Good "is due to just this break with being,"[112] which, however, does not mean a negation of being – which still would dialecti-

cally implicate, in the Good, the negated reality, i.e. being. The transcendence of the Infinite – the otherwise than being which describes the authentic transcendence which does not revert in the immanence of being – means "better than being, that is, the Good."[113]

The affirmation of the identity between the Infinite and the Good constitutes Levinas' answer to the problem of a non-difference of the Infinite in regard to the finite. Ultimately, however, such an answer is given in virtue of the equality established by Levinas between goodness and non-indifference: being good means to be non-indifferent to the other. Therefore, the Infinite, as the Good, cannot be but non-indifferent to the finite, and that in virtue of its goodness and despite its separation from the finite. These are the implicit axioms on which Levinas' philosophy is based.

2. The Human Person as the-Other-In-the-Same and the-Infinite-in-the-Finite

The essence of the human person – the human in us – is described by Levinas in terms of the transcendence of the Infinite. To the ideality of the intentional consciousness reductive of alterity, Levinas superimposes a prereflexive, non-intentional consciousness, i.e. non-theoretical intentionality,[114] able to meet the other in its absolute singleness, in its absolute alterity. The subjectivity at this deepest level is described in terms of *the-other*-in-the-same, or *the-infinite*-in-the-finite.

The way subjectivity is structured as the other in the same differs from that of consciousness, which is consciousness of being (...). The other in the same determinative of subjectivity is the restlessness of the same disturbed by the other. This is not the correlation characteristic of intentionality.[115]

According to Levinas, the principle of alterity, or of infinity, is constitutively inherent in subjectivity, but it awakens in us only in the *relationship with the other*. Subjectivity is immediately *relational*; it is a relationship toward the infinite: the infinite in the other person signifies a trace of the Infinity of God. The absolute alterity of God, that of the other person, and that inscribed in the very heart of the subject, proceed together. That is why the most profound nature of the human psyche has to be "explored in the intersubjective relation, the relationship of one person to another, in the transcendence of the *'for-the-other*.'"[116]

2.1. The Ambiguity of the Face

The alterity of the other person, which awakens the principle of transcendence in the ontological subject, is described as the *face*. In the philosophy of Levinas the face means infinity; it expresses transcendence.[117]

The concept of the face brings us to a notion of significance prior to the ascription of meaning. The meaning signified by the face incessantly overcomes the forms imposed by thematization, it constantly "breaks through all the envelopings and generalities."[118] The face is an incessant erupting, escaping from every form that would like to define it; it is a constant undoing of the form. In this sense, the face has "no form added to it";[119] it is "non-form"[120] or it is "bare of forms."[121] Therefore, there is in the face what Levinas calls a "formal bareness"[122] – the "face is nudity."[123] In its formal nudity the face is also *abstract*. The abstraction referred to the face is not a logical operation of proceeding from the particular to the universal, performed by a knowing subject facing the face. On the contrary, it is a "concrete abstraction,"[124] a procedure of auto-abstraction in which the face absolves itself "from all essence, all genus, all resemblance."[125]

This undoing, undressing from every form which constantly comes to cover the face, this refusal to be contained by the form, this escaping representation happens neither because the face is "too brutal to appear"[126] nor because it "presents itself as the formless,"[127] without meaning. It is due to the excess of meaning that cannot be grasped by the intentional consciousness. The face is "the trace of the excession, the excessive, of what could not be contained, of the non-content, disproportionate to all measure and all capacity, the trace of the infinite."[128]

Consequently, the way of manifesting this enormous presence meant by the face is different from that proper to every other being conceptually accessible: "The face *signifies* otherwise."[129] Levinas sets "the signifying of the face in opposition to understanding and meaning grasped on the basis of the horizon."[130] In fact, the face is "signification without context."[131]

The way other appears in the face is described by Levinas as *epiphany*, which in turn is a *visitation*.[132] The term *visitation*, understood in its etymological meaning, underlines the act of coming from outside toward someone. The fact that the manifestation, or epiphany, of the face takes place as a visitation points at the fact that the meaning of the face is independent from the intentionality of the subject, that it originates outside its cognitive schemes. The exteriority of the face, i.e. of its signifi-

cation, is "extra-ordinary or absolute in the etymological sense of that adjective."[133] The epiphany of the face, i.e. its presentation, "is the primordial *expression*,"[134] it is a speech: while visiting us "the face speaks."[135] The original word of the face is that of auto-presentation, presentation of self by self: the other "presents itself out of itself"[136] and, in this way, it signifies *itself*, it "*expresses itself*."[137] The auto-presentation means that the one who is introduced "attends its manifestation"[138] and gives attestation of itself. In other words the face, in its expression, bears witness to itself, and guarantees this witness.

The authentic relationship with the face is a most direct relation, the one not mediated by the intentionality ascribing the meaning. What kind of relationship is it? The presence before the face "is relationship of conversation."[139] The face in fact, by its auto-presentation, "renders possible and begins all discourse,"[140] it "opens the primordial discourse."[141] The first meaning of the face is an invitation to enter into discourse. Such invitation occurs as a provocative accusation in regard to the ontological subject, an accusation which awakens the subject to the dimension of alterity, transcendence, goodness, toward a non-indifference for the other.[142] Why?

The face, according to Levinas, is an ambiguity of weakness and strength. It expresses, first of all, an extreme destitution and vulnerability; a defenseless and extreme exposure to death.[143] It signifies, in other words, "the very *mortality* of the other human being."[144] The mortality of the other, the death inscribed in the face, signifies putting into question "the natural position of the subject, of the perseverance of the *I* – of its morally serene perseverance – in its being; a putting into question of its *conatus essendi*, of its existential insistence."[145] The subject facing the face in its expression of mortality feels "as if the invisible death faced by the face of the other"[146] were its business, its concern; as if in that death, the subject, through its eventual indifference, became the accomplice.[147] The egoist affirmation in the proper being, following the law of perseverance in being, can in fact already represent denial to the other of their place in being. In front of the poverty and the mortality signified in the face, the subject, in the calm of the existence *for-itself*, can recognize itself "as 'hateful,' and see its 'place in the sun' as the 'image and beginning of the usurpation of the whole world.'"[148]

In such a way, the mortality of the other questions the ontological subject "assured of its *right to be* (to the point of being unaware of the concept and problem),"[149] it questions the subject "naively (or naturally) assured of its right to a presence";[150] it calls into question its natural but

ingénue (because never justified) position of the subject in being; it questions its "good conscience of being."[151] For the subject who perseveres egoistically and with stubbornness in itself, this situation represents the crisis of its being. Such crisis, however takes place not as an existentially indifferent investigation for the sense of being qua being. It manifests itself in a form of interrogation of the integrity and legitimacy of proper existence. The human person is essentially not "being-in-the-world, but being-in-question."[152] What is put in question is "the very justice of position in being,"[153] the very right to be, the legitimacy of the attachment to the proper being. The subject has to answer for its right to be. Do I have the right to be? How can I justify my being?

The answer to such a question depends upon the eradication of the subject from its position in being, the defeat of its identity, in which the good conscience of being becomes the conscience of another, that is, the recognition of the value of the other person. It awakens the finite self, existing *for itself*, to the infinite dimension of the existence *for another*.

The question signified by the face has the force to awaken the infinite in the finite because in itself it is already an authority: the authority of a categorical imperative.[154] The other, by his face, "is the manifestation of the height in which God is revealed";[155] the face is a trace of Infinite-Good.[156] And it is because the face "comes enigmatically from the Infinite,"[157] because there is a "covenant between the poverty of the face and the Infinite"[158] that there is in the face an "authority par excellence, or the authority of excellence or of the Good."[159] Consequently, the calling into question is instantaneously converted into the *imperative* to answer. The manner in which the face signifies an order in regard to the subject defined by intentional consciousness and enjoyment, differs from the manner in which an ordinary sign signifies its significance; here the "order is the very signifyingness of the face."[160] The answer to the imperative order of the face is responsibility for the other, whose modalities are giving and saying, through which the subject lives out its proper dimension of *infinity*, of *alterity*, i.e. it exists *for another*.

2.2. Giving

On the dimension of corporeality, the human person is defined not only by the acts of enjoyment – in which the subject constitutes itself as finite – but also by those of *giving*. In fact, an encounter with the face is "a certain form of economic life"[161] because the "transcendence of the face is not enacted outside of the world."[162] Giving is a service in the concrete-

ness of the economy: "no face can be approached with empty hands and closed home."[163]

The condition of giving is enjoyment. "Without egoism, complacent in itself"[164] giving would not have any sense. Giving takes on its full meaning only when it strips the subject of what is more than its own possession, that is, from the enjoyment in which the subject exists for itself. That is why "giving offers not the superfluxion of the superfluous"[165] but it signifies "a tearing away of bread from the mouth that tastes it, to give it to the other."[166] One has first to experience the satisfaction of enjoyment in order to be able – while giving to the other – "to give oneself in giving,"[167] to be able "to give up one's soul for another."[16]

In the acts of giving the subject is "being torn from the complacency in oneself characteristic of enjoyment";[169] that means the subject is being "torn up from oneself for another in the giving to the other."[170] In such dynamism the subject ceases to live for itself, but is for another.[171] According to Levinas, in giving appears a *signification* of the human sensibility, "that *sense* which is the-same-*for-the-other*."[172] But this sense is inherently linked with a certain *non-sense* and *without reason*. Why?

Since giving starts with oneself, i.e. in the midst of enjoyment, it does not occur without a struggle. In fact, pain penetrates into the very heart of the for-oneself constituted in the acts of enjoyment. This is why giving, being-for-another, happens despite oneself, "despite the ego, or, more exactly, despite me."[173] Therefore there is "an offering oneself that is a suffering, a goodness despite oneself."[174] And in this pain of being for another but despite oneself, there is "an overflowing of sense by non-sense."[175]

Besides, having to "respond to another, is to find no longer any limit or measure for this responsibility."[176] This primordial donation is already a transcendence toward infinity. In fact, giving has no end. The demands of the other expressed by the face, go over, beyond the obligations and appointments consciously and rationally taken. Therefore in giving, in being-for-another, which is a sense of sensibility, there is in addition to a *non-sense* of pain, also a *without reason* of the infinite exigencies. But this non-sense of suffering inscribed in the enjoyment and this without reason of the exigencies that go beyond the limits rationally established are the price and condition of the sense, of the signification of the sensibility:

Signification (...) presupposes the possibility of pure non-sense invading and threatening signification. Without this folly at the confines of reason, the one would take hold of itself, and, in the heart of its passion, recommence essence. How the adversity of pain is ambiguous!

The for-the-other (or sense) turns (...) into suffering by a thorn burning the flesh, but *for nothing*. It is only in this way that the *for-the-other* (...) the emphasis of sense, is kept from being *for-oneself*.[177]

In order that the subject, despite the aversion to pain, can persevere in the donation; in order that it does not close itself in its own egoism (that is, in the limits of its obligations rationally justified), there is a need for an animation or an inspiration that would make possible the incessant response of giving to the other. The element that inspires the subject to Give is Saying.

2.3. *Saying*

Levinas has always distinguished, in discourse, "between the *saying* and the *said*."[178] The saying constitutes the original way of subject's expression, the original or pre-original language.[179] Saying is inseparable from the transcendence of donation. Saying is the sense of the *without reason*, of the *non-sense* implied in the signification of giving, in the signification of being-for-another. Saying is "the very signifyingness of signification."[180]

However, saying does not assume the structure of "signifier–signified,"[181] it "does not consist in giving signs."[182] In saying, in fact, the *subject* who gives a sign to the other, the *sign* itself and the *meaning* which it carries constitute one and the same reality: the very "subjectivity of the subject that makes itself a sign."[183]

Sign of what? Of "an imprudent exposure to the other."[184] Saying is "giving a sign of its very signifyingness, an expression of exposure"[185] and more precisely it is an incessant exposing of the proper exposure to the other. Expressing itself, speaking means an "exposure of exposedness."[186]

Saying is a "risky uncovering of oneself"[187] because such exposure is "frankness, sincerity, veracity."[188] In fact, saying realizes sincerity, which is inseparable from giving, because "it opens reserves from which the hand that gives draws without being able to dissimulate anything."[189] The for-itself of the enjoyment can be unknotted by the for-another of the giving, only because the for-itself of the intentional consciousness is incessantly unknotted by the for-another characteristic to the Saying. The happiness of the enjoyment and the sacrifice of the donation proceed absolutely together. The finite-without-infinite of the enjoyment does not preexist the for-another of the donation (to the infinite-in-the-finite). Saying is therefore the very animation of the body, is what gives life to the bodily forms of enjoyment and giving. Saying "is the very *respiration*

of this skin prior to any intention";[190] it is the very breath of the subject, the deepest level of its psyche, that is "the very pneuma of the psyche, alterity in identity, is the identity of a body exposed to the other, becoming "for the other," the possibility of giving."[191]

In the forms of Giving animated by Saying, the human subjectivity means sup-porting the gravity of the other, since the subject in its very substance is precisely a sub-jectum, it is subject, i.e., to the weight of the alterity, to the weight of the others death, of whom it has to take responsibility. In the dynamic of giving and saying, the process of identification of the subject, described as the-*other*-in-the-same or the-*infinite*-in-the-finite, takes place; a process which is described by Levinas in terms of "the de-substantiation of the subject, its de-reification."[192] "The psyche is the form of a peculiar dephasing."[193] In fact, the ontological subject – the same, the finite one – is "prevented from coinciding with itself."[194] In other terms it means that "the position of the subject is a deposition, not a *conatus essendi*,"[195] it is the very reverting of the ego, it is "the de-posing or de-situating of the ego."[196] In this dynamism the "human existence interrupts and goes beyond its effort to be."[197] And this already means "the emergence of the human in the economy of being";[198] it means an awaking of the *human* in us; "the human, in which worry over the death of the other comes before care for self."[199] There is in the human person "a vocation of an existing-for-the-other stronger than the thread of death: the fellow human being's existential adventure matters to the *I* more than its own."[200] And this is what Levinas calls the very modality of dis-interestedness.[201]

The ontological condition undoes itself, or is undone, in the human condition or uncondition. To be human means to live as if (...), through human spirituality, the categories of being inverted into an 'otherwise than being.' (...) The 'otherwise than being,' in truth, has no verb which would designate the event of its un-rest, its dis-inter-*estedness*, its putting-into-question of this being – or this *estedness* – of the being.[202]

The subjectivity – before being linked to the frankness of being which offers itself to the gaze of intentional consciousness, provoking it toward comprehension and possession – means above all sincerity of the exposure to others, means persevering in the donation of proper being to others. And since the way towards the others is the very path of the infinite, it has no end. In this perspective the life of the subject, described on the deepest level of its psyche, is not interpreted anymore as the life of being, characteristic of the intentional consciousness, but as the life of the infinite,

the life of donation and service, in rigorous opposition to possession and violence. "The Infinite passes in saying."[203]

III. BETWEEN FINITE AND INFINITE

The dynamism of the subject, understood as the-infinite-in-the-finite, as the-other-in-the-same represents an "extraordinary ambiguity";[204] ambiguity is "subjectivity of the subject."[205] In the human person there is an "ever possible sliding between subjectivity and being."[206]

In fact, the ontological subject, the subject which "confirms itself, in being, remains ambiguous enough – or enigmatic enough – to recognize itself, in Pascal's terms, as hateful in the very manifestation of its emphatic identity of ipseity,"[207] remains ambiguous enough to lack boldness to affirm oneself in being. On the other hand, however, it is also evident "that there is in man the possibility of not awakening to the other; there is the possibility of evil."[208] The subject living out its disinterest is not immune from falling back into egoism. The unlimited offering and care, the non-indifference can be forgotten and "this forgetting consciousness is a pure egoism."[209] To Levinas it seems evident that the gravity of saying "retains a reference to being."[210] The life of the human person is therefore to be this constant and ambiguous sliding between living for-oneself and living for-another, between finite-immanent and infinite-transcendent dimensions of life; between the violence of possession and goodness of donation.

The question therefore appears: Why would beyond being revert to being, and vice versa? According to Levinas, both formalities of the ambiguity proceed from an *anarchical promise of goodness* made in the subject by the Infinite Good: "The trace of infinity is this ambiguity in the subject."[211] The Infinite is transcendent until the point of being perceptible only as an almost imperceptible trace, or until the point of proper absence which, in the subject, paradoxically becomes filled with the presence of Evil. What does this mean?

1. *Holiness as the Recognition of the Value of the Other Person*

In the last period of Levinas' investigation, the giving animated by saying receives the name of holiness. According to Levinas "the ideal of holiness is what humanity has introduced into being."[212] Holiness means "the most profound upheaval of being and thought, through the event of

man."[213] The challenge to be human is therefore already a "call for holiness preceding the concern for existing."[214] It is a radical overthrow of the fundamental law of being, overthrow of the interest in proper being into interest in the life of the other. Holiness is understood as the human possibility "of giving the other priority over oneself."[215] The meaning of the human is this very dis-inter-estedness in the proper being, meaning already the non-indifference to the other. It is dis-inter-estedness of goodness or goodness as transcendence.[216]

The transcendence of the otherwise than being – holiness – means *the ability to recognize the value of the other person* and constitutes the very heart, the very humanity of the human person understood as the-other-in-the-same. The recognition of the value of the other person is set in clear opposition to the non-recognition of the other, characteristic of the violence of knowledge and possession.

Wanting to explain this ability to recognize the value of the other, we come to the problem of an *anarchical promise of goodness* at the origin of the existence of every human person – the promise whose accomplishment or betrayal constitutes human life. The ambiguity between being for oneself and being for another, an oscillation between finite and infinite, translates into an accomplishment or betrayal of such promise.

The human person is able to recognize the value of the other or the value of the good because goodness constitutes us intrinsically. Already in *Totality and Infinite* Levinas noted that "being-for-the-Other is (...) my goodness."[217] In the last period of his philosophy, Levinas radicalized his expressions, speaking of the *intrinsic goodness of the human person*, of being *invested by goodness*,[218] of *being dominated by it* or of being "*committed to the Good.*"[219] In this sense goodness "gives to subjectivity its irreducible signification."[220]

2. *The An-archical Promise of Goodness*

Being intrinsically or constitutively good is due to what Levinas calls the "creature status" of the subject.[221] In fact, the human person is not present at the proper origin; it is a being whose existence was chosen by the Good. In creation, the one who is called to being, or elected by Good, "answers to a call that could not have reached it since, brought out of nothingness, it obeyed before hearing the order."[222] This means that the subject is elected by the Good without ever assuming this election. Consequently, the subject finds himself committed to the Good before the bipolarity of good and evil were ever presented to his choice.[223]

Subjection to the Good is "anterior to all the logical deliberation required by the reasoned decision,"[224] because this already entails the very existence of the subject. Subjection to the Good begins therefore in no-freedom and it precedes "every free consent, every pact, every contract."[225]

For the subject this reality of creation-election must have the meaning of a goodness "preliminary to all consciousness,"[226] goodness "without the remembered present of any past commitment"[227] "independent of every engagement ever taken"[228] and therefore "a '*goodness despite itself*'."[229] The subject's creature status means, therefore, an "allegiance before any oath,"[230] that is, a promise of goodness which has no origin in the subject's freedom, and in this sense it is an an-archic promise, promise rooted in the Good. The Good elects the subject for goodness. In this election is subscribed the project of our humanity; for the human person to be human means to be for another, i.e. to be good – goodness constitutes us in our humanity.

The anarchic promise of goodness, made by the very Good in the emerging subject, means an assignation of the subject to the other. The being of the subject has been surrendered since the beginning to the other, its subjectivity "signifies an allegiance of the same to the other."[231] In fact, the human person, in the moment of creation, has been *directed toward another*: in one unique act of creation the subject receives the being and the orientation of that being: *toward another*.[232] Human existence since the very first moment is "an existence already obligated. It places the center of gravitation of a being outside of that being."[233] Being human means being turned toward exterior or "to extra-vert";[234] it means being exposed and dedicated to the other before being dedicated to oneself.[235]

With the concept of creation, Levinas gives a solution to the problem of the human capacity to recognize the value of the other, to the problem of why our humanity means susceptibility to give priority to the other before oneself. What guarantees in us the capacity to recognize the value of the other person, that is the "pre-originary *susceptiveness*"[236] to give priority to the other before oneself, is the fact of being rooted in the Infinite Good. The moment of the anarchic oath of fidelity to the other made in the subject by Good, resounds in the subject as the voice of moral conscience and constitutes the original susceptibility of the recognition of the other, susceptibility which is irremovable and constitutive of our humanity. Such susceptibility to recognize the value of the other is

guaranteed, practically in an absolute way, by the Infinite Good, whose trace cannot be eradicated from the subject's being.

The problem of the capacity to recognize the value of the other is inseparable from the problem of that actually happening; the problem of a realization of the commitment to the others, i.e. no more problem of a promise, but of a constant completion of that promise made in us by the Good. But, according to Levinas, an actual and effective accomplishment of this pre-original oath cannot be guaranteed in us. And, in fact, in every day life, the recognition of the value of the other seems to be followed very quickly by a return to the interest in the proper being. The non-indifference toward the other is a disinterested sentiment able to degenerate into hate. In the human heart exists a constant threat of relapse from the transcendence of the infinite to the immanence of being; a relation with the other can be divested of all transcendence. And this already means forgetfulness of the other, a pure egoism, in which the subject cares only for himself, refusing to recognize the value of the other person.

Such ambiguity of the human person inevitably provokes the following questions: Why would the subject with unlimited responsibility return to the possessiveness and violence characteristic of the intentional consciousness? In other words: "Why would (...) the anarchic one-for-the-other of beyond being, revert to being or fall into being (...)?"[237] According to Levinas, the reason for a possible relapse toward the order of being depends, on one hand, on the finitude of the human being and, on the other hand, on the absolute, infinite transcendence of the Good.

3. *The* Infinite *Exigency Toward* the Finite *Being*

The subject is fundamentally finite and this finitude becomes the fundament of the ambiguity, the "ambiguity of the ontological regime of the body."[238] The incessant oscillation between the interest in proper being and the non-indifference towards the other; the temptation to separate from the Good and from its difficult demands and, therefore, to deny proper responsibility toward the other; the difficulty in recognizing the authority of the imperative, followed by the failure to recognize the value of the other person – all of these, according to the different formulations, constitute the very incarnation of the subject. The subjectivity, as incarnate spirit, as animate body is an interaction of the finitude and infinitude. "There is indeed an insurmountable ambiguity there: the incarnate ego,

the ego of flesh and blood, can lose its signification, be affirmated as an animal in its *conatus* and its joy."[239]

The happiness of enjoyment is, as was pointed out before, the condition of giving inspired by saying. Only because the subject is of flesh and blood is its being for-another possible. On the other hand, it is exactly because the human person is a corporal being, that it is subject to pain, work, aging and, finally, to death. Therefore, recognizing the value of the other person represents an incessant effort which takes place despite ourselves. As incarnate spirit the human person constitutively remains a being who is for another, but despite oneself. In that particular *despite oneself* is included a resistance to the others, in which the germ of the return to the proper for-oneself is already rooted.

There is also another element that hinders the recognition of the other, and therefore the fulfilment of the promise of goodness. The giving, despite the pain and strivings which it demands, guarantees no reward. "It brings neither promise nor relief, but the absolute of a requirement."[240] The only right in regard to the reward is not to attend it! The lack of remuneration depends on the idea that the relationship of the Infinite-Good with the subject is not that of donation. The Good does not fill up the subject with good; the Good does not give, but orders the giving; it constrains us to the difficult, austere, discomforting goodness.[241] The goodness, that sets up in the subject in virtue of its relationship with the Good, does not even allow a feeling of contentment from the completion of an obligation. There is in fact no place for satisfaction, since the conscience of not being released from the proper engagement with the other, and therefore having to give even more, is always there. Goodness is transcendence itself of the subject. There is never an *enough* in the goodness, we are never done with it; there is no limit or measure, but an unlimited obligation; goodness "conveys the infinite."[242]

Such a situation makes the assignment of living out the proper dimension of infinity difficult and constantly exposed to the danger of relapse in the facility of existing for oneself. In this way, into the very heart of the subjection to the Good the seduction of irresponsibility – which points at the inclination toward the order of being, perceived by Levinas as evil – makes its way. Why and from where does this possibility of recess originate?

The absolute alterity of the Good-Infinite, by principle, cannot be grasped cognitively, it "does not allow itself to be walled up in the conditions of its enunciation. It benefits from an ambiguity or an enigma."[243] From that follows that the Infinite Good, communicating to

the subject an imperative of goodness through the face of the other, can be perceived only as a tiny trace of someone's passage, and that means the exclusion of every possibility of reaching certainty in regard to the order expressed in the face. Therefore, the possibility of demonstrating rationally the necessity of being for-another is excluded. The subject has neither seen nor grasped with certainty the Infinite. The Infinite Good always passes as such a subtle trace that there always remains for the subject the possibility to deny its presence and, therefore, to withdraw from the imperative of goodness. The disobedience to the command of goodness does not imply any punishment, only a breakup with the Good; but such a breakup is already equivalent to establishing a bond with evil.

But what is the evil? Its essence is an insuperable ambiguity. Evil is seductive and easy. These two terms qualify its dynamics very well. To seduce, that is to divert, to bring away, points at the purpose of evil: to bring the subject down from the dimension of beyond being to that of being, that is from the better than being, to being. The path by which evil passes is the lie. Evil is not a simple negation of good; the difference between the Good and the Evil is greater than their simple opposition. And it is exactly in this that the lie of Evil consists, given that Evil pretends to be the contemporary and equal and twin of Good. "In a Luciferian way it takes on this appearance and thus claims to belong to the Good, gives itself out to be its equal, but in this very pretention which is an admission it remains subordinated."[244]

The goodness of the Good is the *unlimited responsibility* of the subject for the other person. The Evil, in its proud pretension to be a twin of the Good, introduces itself therefore precisely as *responsibility*, but a responsibility *limited* by the liberty of the person already indifferent to others. Such *limited responsibility* is situated in the dimension of speculative rationality, and so it presupposes deliberation and choice. Choice and discernment occur in the axiological bipolarity in which evil places itself opposite to good.

"Evil is the order of being pure and simple."[245] Being as perseverance in the being, the egoism or the Evil represents the breakup of the subject with the Good and, therefore, the denial of proper goodness. Therefore the subject undertakes the path of evil when it surrenders to the temptation of *irresponsibility*, that is, of the limited, comfortable and easy responsibility: "for consciousness responsibility is always strictly measured by freedom, and is thus always limited";[246] there is "this balance of accounts in an order where responsibilities correspond exactly to liberties taken, where they compensate for them."[247]

The refusal to exist for another, a refusal to complete the anarchical promise of goodness, is a betrayal. In the perspective of a fidelity to the Good, to betray means to pass on the side of evil, to become its accomplice: to be indifferent to the other. In inter-human relationships, indifference represents an event comparable to death. In fact, to be indifferent to someone means to destroy him, to tell him "you are nothing to me," and being nothing for another is a sort of death. But also the solitary subject, who exists only for itself, dies, because human existence is relational. From the *original relationship* of the subject with the Infinite-Good who has elected it and created it in its humanity, follows in an irreversible way the relationship of the subject with the other. This takes the form of expressing oneself in the answer of responsibility, that accomplishes the promise made once before the time in the subject by the Good. Nevertheless, the human person is such a free being that it can give up its own humanity!

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Because the possibility of regress toward the comfortable perseverance in itself is intrinsic to the subject, and since it brings the forgetfulness of others, then to live in the altitude of our own humanity – in fidelity to the Good and the goodness in us – demands a constant effort and an incessant vigilance; a constant awakening from the for-oneself of the possession, characteristic of the enjoyment and of the intentional consciousness, to the for-another of the Giving and Saying of a sincere and infinite exposure of proper being the others. A condition which prevents our losing this dimension of alterity, of infinity – which is the human in us – is to know how to persevere in the pain of the constant sacrifice of self for the others, to know how to persevere in the opening to the other, in the vulnerability of service and donation without protections nor limits. So, to the *maintenance* proper to the violence of comprehension and possession, has to be constantly opposed to another reality: the *maintenance* of fidelity, a creative completion of the an-archical promise of goodness. Fidelity to the human in us means a constant effort to maintain the recognition of the value of the other, a constant putting between the hands of the other our own present and presence in the world, which happens in the concreteness of the responsibility (accomplished in the simple actions of a small goodness) of a extra-ordinary daily goodness. It is only by maintaining itself constantly in the answer to others in the

concreteness of responsibility, that the subject does not betray itself, i.e. remains faithful to others and, in such a way, to humanity as such.

In the dynamism of the human person we can understand a "meaning of the *finite* without its limitation, occurring within the infinite." [248] But the human in us will always be "the Gordian knot of this ambiguity of the idea of the Infinite, of the Infinite as idea" [249] and that means "the risk and danger of transcendence" [250] demanding a constant, creative completion of proper goodness, in which the infinite overflows the finite.

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NOTES

[1]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, trans. Michael B. Smith and Barbara Harshav (New York: Columbia University Press, 1998), p. 114.
[2]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, trans. Alphonso Lingis (Pittsburgh, Pennsylvania: Duquesne University Press, 2000), pp. 176–177.
[3]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 190.
[4]   Ibid., p. xii.
[5]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 30.
[6]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 201.
[7]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 4.
[8]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 201.
[9]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 125.
[10]   Ibid., p. 4.
[11]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. xii.
[12]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 30.
[13]   Cf. ibid., p. 132.
[14]   Ibid., p. 179.
[15]   Ibid., p. 30.
[16]   Ibid., p. 132.
[17]   Ibid., p. 131.
[18]   Cf. ibid., p. 25.
[19]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 180.
[20]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 4.
[21]   Emmanuel Levinas, *Totality and Infinity. An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh, Pennsylvania: Duquesne University Press, 2001), p. 21.
[22]   Ibid., p. 302.
[23]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 114.
[24]   Ibid., p. 159.
[25]   Cf. ibid., p. 140.
[26]   Ibid., p. 159.
[27]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 35.
[28]   Cf. ibid., pp. 37–43.

[29] Ibid., p. 35.
[30] Ibid.
[31] Ibid., p. 37.
[32] Ibid., p. 99.
[33] Cf. ibid., pp. 132–33.
[34] Ibid., p. 62.
[35] Cf. ibid., p. 179.
[36] Ibid., p. 31.
[37] Ibid., p. 165.
[38] Cf. ibid.
[39] Ibid., p. 99.
[40] Cf. ibid., p. 63.
[41] Cf. Emmanuel Levinas, *Totality and Infinity*, op. cit., pp. 135–140.
[42] Cf. ibid., p. 127.
[43] Ibid.
[44] Ibid., p. 128.
[45] Ibid., p. 130.
[46] Ibid.
[47] Ibid., p. 36.
[48] Ibid.
[49] Ibid.
[50] Ibid., p. 126.
[51] Cf. ibid., pp. 36, 42.
[52] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 161.
[53] Cf. Emmanuel Levinas, *Totality and Infinity*, op. cit., pp. 42, 123–126.
[54] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 181.
[55] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 135.
[56] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 64.
[57] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 136.
[58] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 73.
[59] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 143.
[60] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 73.
[61] Cf. ibid., p. 64.
[62] Ibid., p. 62.
[63] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 42.
[64] Ibid., p. 43.
[65] Ibid.
[66] Ibid.
[67] Ibid., p. 21.
[68] Ibid., p. 46.
[69] Ibid.
[70] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 180.
[71] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 37.
[72] Ibid., p. 38.
[73] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 180.
[74] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 38.
[75] Ibid., p. 159.
[76] Ibid., p. 158.

[77] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 160.
[78] Ibid., p. 180.
[79] Ibid., p. 160.
[80] Ibid.
[81] Ibid., p. 180.
[82] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 4.
[83] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 189.
[84] Ibid., p. xii.
[85] Ibid., p. 189.
[86] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 38.
[87] Ibid., p. 38.
[88] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 4.
[89] Ibid.
[90] Ibid., p. 3.
[91] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 36.
[92] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 25.
[93] Emmanuel Levinas, *Totality and Infinity*, op. cit., pp. 38–39.
[94] Ibid. p. 50.
[95] Ibid., p. 49.
[96] Ibid.
[97] Ibid.
[98] Ibid., p. 35.
[99] Cf. ibid., p. 39.
[100] Cf. Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 185.
[101] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 86.
[102] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 276.
[103] Ibid., p. 50.
[104] Ibid., p. 277.
[105] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 147.
[106] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 50.
[107] Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 90.
[108] Ibid.
[109] Ibid., p. 139.
[110] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 63.
[111] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 19.
[112] Ibid., p. 18.
[113] Ibid., p. 19.
[114] Cf. Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., pp. 141–144.
[115] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 25.
[116] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. xi.
[117] Cf. Emmanuel Levinas, *Totality and Infinity*, op. cit., pp. 193–194.
[118] Ibid., p. 51.
[119] Ibid., p. 140.
[120] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 88.
[121] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 150.
[122] Ibid.
[123] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 88.
[124] Ibid., p. 91.

[125] Ibid., p. 86.
[126] Ibid., p. 88.
[127] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 140.
[128] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 91.
[129] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 10.
[130] Ibid.
[131] Emmanuel Levinas, *Ethics and Infinity*, trans. Richard A. Cohen (Pittsburgh, Pennsylvania: Duquesne University Press, 1999), p. 86.
[132] Cf. Emmanuel Levinas, *Totality and Infinity*, op. cit., pp. 51, 197, 213.
[133] Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 167.
[134] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 199.
[135] Emmanuel Levinas, *Ethics and Infinity*, op. cit., p. 87.
[136] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 192.
[137] Ibid., p. 51.
[138] Ibid., p. 200.
[139] Ibid., p. 50.
[140] Emmanuel Levinas, *Ethics and Infinity*, op. cit., p. 87.
[141] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 201.
[142] Cf. Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 168.
[143] Cf. ibid., pp. 145, 167.
[144] Ibid., p. 167.
[145] Ibid., p. 168.
[146] Ibid., p. 145.
[147] Cf. ibid., pp. 145–146.
[148] Ibid., p. 171.
[149] Ibid., p. 170.
[150] Ibid.
[151] Ibid., p. 144.
[152] Ibid., p. 143.
[153] Ibid., p. 144.
[154] Cf. ibid., pp. 171–72.
[155] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 79.
[156] Cf. Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 57.
[157] Ibid.
[158] Ibid.
[159] Ibid., p. 174.
[160] Emmanuel Levinas, *Ethics and Infinity*, op. cit., p. 98.
[161] Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 172.
[162] Ibid.
[163] lbid.
[164] Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 73.
[165] Ibid., p. 77.
[166] Ibid., p. 64.
[167] Ibid., p. 72.
[168] Ibid., p. 79.
[169] Ibid., p. 74.
[170] Ibid., p. 124.
[171] Cf. ibid., p. 52.

[172]   Ibid., p. 64.
[173]   Ibid., p. 141.
[174]   Ibid., p. 54.
[175]   Ibid., p. 74.
[176]   Ibid., p. 47.
[177]   Ibid., p. 50.
[178]   Emmanuel Levinas, *Ethics and Infinity*, op. cit., p. 88.
[179]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 5.
[180]   Ibid.
[181]   Ibid., p. 148.
[182]   Ibid., p. 48.
[183]   Ibid., p. 151.
[184]   Ibid.
[185]   Ibid., p. 49.
[186]   Ibid., p. 15.
[187]   Ibid., p. 48.
[188]   Ibid., p. 15.
[189]   Ibid., p. 143.
[190]   Ibid., p. 49.
[191]   Ibid., p. 69.
[192]   Ibid., p. 127.
[193]   Ibid., p. 68.
[194]   Ibid., p. 68.
[195]   Ibid., p. 127.
[196]   Ibid., p. 50.
[197]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. xii.
[198]   Ibid., p. xiii.
[199]   Ibid., p. 216.
[200]   Ibid., p. xii.
[201]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., pp. 48–50.
[202]   Emmanuel Levinas, *Ethics and Infinity*, op. cit., p. 100.
[203]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 147.
[204]   Ibid., p. 83.
[205]   Ibid., p. 148.
[206]   Ibid., p. 18.
[207]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 143.
[208]   Ibid., p. 114.
[209]   Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 128.
[210]   Ibid., p. 7.
[211]   Ibid., p. 149.
[212]   Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 114.
[213]   Ibid., p. 228.
[214]   Ibid., p. 216.
[215]   Ibid., p. 109.
[216]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., pp. 18, 137, 157–158.
[217]   Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 261.
[218]   Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 118.

219 Ibid., p. 122.
220 Ibid., p. 18.
221 Cf. ibid., p. 113.
222 Ibid.
223 Cf. ibid., pp. 15, 57, 122.
224 Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 170.
225 Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 88.
226 Ibid., p. 25.
227 Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 170.
228 Ibid., p. 167.
229 Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 57.
230 Ibid., p. 150.
231 Ibid., p. 25.
232 Cf. ibid., pp. 18, 122–123.
233 Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 183.
234 Ibid., p. 305.
235 Cf. Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 170.
236 Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 122.
237 Ibid., p. 157.
238 Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 230.
239 Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 79.
240 Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 175.
241 Cf. Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 122.
242 Ibid., p. 12.
243 Ibid., p. 156.
244 Ibid., p. 123.
245 Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 114.
246 Emmanuel Levinas, *Otherwise than Being or Beyond Essence*, op. cit., p. 102.
247 Ibid., p. 125.
248 Emmanuel Levinas, *Totality and Infinity*, op. cit., p. 292.
249 Emmanuel Levinas, *Entre nous: On Thinking-of-the-Other*, op. cit., p. 175.
250 Ibid., p. 56.

EDWARD DOMAGALA

THE ETHICAL ORIENTATION OF THE ART OF HUMAN CREATIVITY IN THE BOOK
ETHICS OF VALUE AND HOPE
BY J. TISCHNER

The philosophical thought of Jòzef Tischner[1] has its origins in the deep conviction that that upon which it is necessary to think does not come to us from the pages of a book but from the face of a man anxious about his personal destiny. This anxiety of man about his personal destiny is accompanied by a deep crisis of hope that, speaking metaphorically, provokes the *death* due to despair. Starting out from a detailed analysis of man's existential situation, Tischner attempts to describe, in various writings, a human *ethos* that enables man to overcome despair and replace it with an orientation of hope. The research that follows seeks to highlight particular elements of Tischner's proposal as a particular ethical orientation through which man can creatively shape his existence and give it a new vital dynamism. This novel idea was set forth by Tischner in one of his first philosophical writings entitled *Ethics of Value and Hope*.[2] It is in this work that we find the fundamental exposition of this concept, which Tischner continued to develop throughout his philosophical career.

MEANING AND IMPORTANCE OF HUMAN *ETHOS*

The path that J. Tischner proposes begins with an analysis of the reality expressed by the Greek word *ethos*, a word that carries several meanings. For Tischner, the word *ethos* carries the meaning of a place in which a plant can grow without difficulty, live, and fructify. *Ethos* means an ambiance, a dwelling (house), life space. So that what is alive can bear its fruit it must find its own *ethos*,[3] that is to say, a particular *life dimension.*

For a man to live, physically and spiritually, continuously consolidating the depths of his being, he needs to have his own *ethos*. Yet the *ethos* of man is special because it is primarily fabricated from other men. Man seeks a place among other men, he looks for persons among whom he need not pretend, he looks for someone with whom he can plan his future. For Tischner, "man is the ethical being; he is someone for whom the problem of *ethos* is simply the problem of his own existence".[4] From this

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flows the fact that man can *produce his own fruit* if he discovers *where* and *with which persons* his own *ethos* is formed. On the other hand, if he does not find this *intersubjective connection*, he will live as a *being estranged from himself, defective in his own being*, with the *problem of his being unresolved.*

What does man as *ethical being* mean? A response to this question does not call for a theoretical explanation of man based on an anthropological-ethical discourse. Rather, what is more properly called for is an analogy to a musician who plays a musical composition. Before him, a musician has a score, yet it needs to be said that the score is not always what is written on a piece of paper. A score can be found in memory and even in an improvisation. Whatever shape the score takes, the musician is both creator and *listener* at the same time. He *composes* (*excogitates*) something that already was in existence but which revealed itself in *silence*. What is the content to which the musician gives absolute obedience and willing submission? A true score comes from a system of values that the musician *expresses* in the form of sound, that is to say he renders *in material form* the basic values of the musical composition. "To play a musical composition perfectly means to express the values that were present at its origin".[5]

This metaphor helps us understand man as well. The reality of man is similar to a song, according to Tischner. Who plays or sings this song? Man himself is both the instrument and the musician. According to what values does man *sing* (*compose*) his life-song? The answer to this question is difficult because there are as many scores available as there are men. This comparison between man and melody is a paradox in which the work of art, the instrument and the artist, are one and the same. With what language does one express the strange nature of man? Tischner observes that such *unity* in the work of art, between instrument and artist, instantiated in every human being, is expressed through a life which tends to be brought to fruition according to a *world of values* (an *axiological structure*). This axiological world is both the *model* and *goal* of a human life, i.e., an *end* or an always *perfectable goal* toward which man tends. Truth, justice, fidelity, benevolence, honesty and a number of other values ethically orient the life of a man and yet, it is true to say, that if a man does not relate to other human beings according to the same values, this entire ethical orientation ends up as a theoretical, fruitless and dead-end discussion. J. Tischner sees in the axiological world an invisible force that guides the life of man. And if the man comports himself according to such axiology he gradually discovers his *ethos*.

Consequently, for Tischner, a discussion of the *ethos of man* obtains its validity if it is developed in a context that is axiological and intersubjective. Only research rooted in such an understanding of *ethos* allows one to face the *problem of one's existence*. Now another question is put before us: what vision of man is on par with such an *ethos*?

CHARACTERISTICS OF THE MAN-*PERSON* IN TISCHNERIAN ETHICS

Tischner lays out a dynamic conception of a man who is in the process of acquiring his own *ethos* and thus settling the *problem of one's own existence*. One should note that this *problem of one's own existence* cannot, on the one hand, be defined or, on the other hand, resolved in a unique fashion for every man because every man has his own proper existential structure and expression. An *ethos* belongs to an individual, but the work of arriving at it and making it fully meaningful is based on an objective axiological world. Such an affirmation calls for an understanding of man as capable of fulfilling himself according to this specific dynamic. For a deeper understanding of the problem thus laid out, the philosopher makes use of the concept of *person*, taken in the sense of contemporary philosophy, such that it allows the philosopher to better describe the nature of man.

Man is defined as *person* because he is *per se*, that is to say, that his existence is given so that he is *obligated toward himself*, a plan to achieve.[6] How does one understand this *obligation-plan* that man is called to undertake? Where does the acceptance of such an *obligation-plan*, which is more suitably described as a *call*, lead to? Before answering, Tischner draws attention to the fact that every man has the power to put on a human face as well as to take it off. The *call* noted above is aimed at every unspecified and unknown man, to make him visible by means of a human face. This takes place whenever a man discovers a particular *call* and puts that at the head of his world of values, which does not allow him to remain indifferent. It is in this fashion that he acquires a human face, or an *inhuman* one, through the axiological choice which underlies whatever type of norm discovered, and which is manifested in the words *yes* or *no*, or in a sense of growing closer together or further apart, or by a hand held out or withdrawn. Such signs (gestures) are accompanied by a sense of fear or of peace, or permit one to known the shadow of wrongdoing or the peace of innocence. It is in this way that the vision of man set forth by Tischner obtains an ethical coating in light of which

one's personal history is read.[7] In other words, one sees by what measure man solves the *problem of his own personal existence.*

For Tischner and for almost all other philosophers, it is evident that the ethical coating or lining of human life (an ethical experience) is only possible when man becomes aware of his presence before another being like himself. This presence before another being, in axiological terms, underlies ethics insofar as the fundamental values are: the *other* man, *I myself* and the *different* types of presence between one man and another.[8]

At this point we must recall the question put to us: what is the vision of man that matches such an *ethos*? What ethic does Tischner offer to man that enables him to achieve his *ethos*?

According to Tischner, ethics are, among other things, a theory of *man* taken as a values *material.* In ethics, man is the *material* that *becomes* shaped by the *weight* of values. Yet this *material* is special because it both pieces together and is pieced together. For this reason, the ethics that J. Tischner holds out is interested in all the problems of man and seeks to provide human hope with a meaningful form. It is hope, particularly, that guides man toward the axiological world and demands of values a new form. The ethics proposed by Tischner has the task of giving meaning to disordered human hopes,[9] and it allows the delineation of a whole set of existence problems, i.e., an *ethos.*

As for existence problems with an ethical cast, their source is twofold: the *first* kind flow forth from the objective sphere of values and constitute a kind of *musical score* before man which requires its performance; the second kind are those that arise from the depths of man who sees and performs a kind of score to achieve, more or less perfectly, in relation to his existential concrete reality.

Confronting an objective axiological world (with its *score*) and facing the actuality of various situations found in human life (*a score played out*) is called *creativity*, a key word in the vocabulary of J. Tischner. This word allows for the interpretation of any kind of ethical orientation on the part of man as a *creative construction.*

CREATIVE CONSTRUCTION: BEING AWARE OF AN AXIOLOGICAL SCORE

Man is *existence* because, using an idea from Heidegger, through man's relationship with the world, he *constructs* both the world and himself. What kind of construction is this? One answer is found in the reflection just made on *ethos:* it is a matter of constructing a reality in the world

such that it is equal to his *ethos* and *confirms* it. In the light of this statement, one needs to add another: only the constructive action of man that refers to a world of ethical values can bring the human *ethos* to its fullness, *resolving* (*seeking to resolve*) in this fashion the *problem of his being*.

Tischner emphasizes that any kind of ethical value is manifest at the point of awareness of the presence of another man (as well as the presence of the *I myself* or of *God*, though these situations are secondary). Ethical values acquire a shape or form that determines one's relations toward another person (cf. the parable of the *Good Samaritan* encountering the man wounded by robbers, Lk. 10:29–37). The discovery that on the road was a *man* determines the following events and transforms the discovery into an *ethical problem, a problem of my existence and of the other's existence*. Any response to ethical values that come into play at the encounter of another being has a fundamental meaning for *his* and *my ethos*; I am alienated or drawn closer to *my ethos*; I become *fully* man or I lose the ability to do so, perhaps forever. The same is true for the person who is encountered.

Such activity is based on ethical values that are awakened like *musical scores* at the presence of another person[10] and have an objective value (the wounded man is dying, is threatened by an evil, suffers) that *ought to be realized* here and now. We note that in the value we call "life" the (*Samaritan*) man achieved the virtue called "love of neighbor, charity." The act of *achievement* is an indication of a set of definite activities which are defined by the concrete situation; actions that lead to the incarnation, in another of something desirable. The concrete, a human body, is always real while the *idea* (*value*) of well-being is something to be achieved. The suffering of the wounded man consists in the fact that *something axiological* has been taken from him and it is necessary that this *something* be restored. The ethical value is not *real* but is *beyond* real, and in the act of achievement a process is begun that unites it to the real. Here Tischner takes from Schelerian axiology the distinction between objectivity and reality of value, claiming that an ethical value is objective but not always real.

Tischner's affirmation, based on the axiology of M. Scheler, is tightly bound up with what we said earlier about the man-*person* to whom is given a *task* as an *existential project*. If the task is achieved, man puts on a human face, he is a more *human* being, he lives more humanly. Clearly Tischner leads us to recognize the objective axiological order as a *task to be achieved*. This task has a strange power that radiates from the

axiological order; it is a *moral imperative* that does not allow for staying indifferent. Every indifference to the axiological order leaves the impression of destroying something in the other and in oneself.[11] However, each relationship that *responds* to the *moral imperative* is an ethical relationship, one that helps another in the effort to see *humanity* as the *nature of man*.[12] At the basis of this constitutive act of an ethical nature one finds an opening to axiological structure and a particular axiological sensitivity to the presence of the other. But this *humanity* surfaces from the depths of being, if the depths of the human being are appropriately *unconditioned*. Free from what conditioning? Better, let us ask the question differently: how does conditioning make it impossible for this ethical act to be a creative entity, i.e., to place an axiological order into the real?

The absence of an axiological opening to the other is due to a number of factors, and it can have a variety of faces: from total moral blindness to a partial blindness that considers and responds only to a few values. In this paper, we want to consider only the partial blindness of man which is due to a moral subjectivism because this, however it is achieved, enables the attribution of a *partial* creativity to an ethical act within the limit within which it is completed. Passage from this partial *creativity* to the creativity proper to man, i.e., one that fully meets his *ethos*, is possible on the condition that man be aware of the roots of moral subjectivism. Through a search of the roots of moral subjectivism it is possible, according to Tischner, to obtain a more momentous gateway toward the other before oneself. At the roots of moral subjectivism is frequently found a hidden fear, joined to a wound or a complex. It seems to Tischner that the *constructive* act takes its movements to this level and basically conditions the intersubjective relationship. Overcoming fear, which often is determined by a value, allows a wider opening up to others. This solution, reaching to the depths, allows for the extension of the *creative enterprise* which is set up on *new* values not previously considered in one's life. The subject is set up ontologically at a new level of being, through which flows every objective and subjective value, and he becomes disposed to act on behalf of the *other*. At the same time, within his person, a new reality appears, defined as *virtue*.[13]

Tischner's text shows that every human act is centered on the axiological ideal and brings to fruition, more or less fully, a fundamental value (insofar as it is an imperative). Thus the concrete value and the ideal achieved through the human act are one and the same thing. The man-*person* is predisposed toward the achievement of a *task* (*duty*) as an *existential project* when it attempts to re-examine the *score* from the

perspective of its possible realizations. In this specific examination of the axiological *score*, the essential purpose is to discover the distinction between *positive* and *negative* values in opposition to each other, by their qualitative nature. Thus, a *negative* value cannot be *positive;* and this is so even if by achieving a *negative* value one obtains some advantage. Values are objective and among them are objective antitheses.

Ethical values are divided into *superior* and *inferior*. This differentiation is an objective one, as objective as are all values; it is objective just as is the antithesis between a *positive* or *negative* value. The superiority or inferiority of values is due to their *qualitative* nature.

This presentation of certain aspects of Tischner's axiology (as well as Scheler's) allows us to grasp that values are organized in a *hierarchy*. Going back to the parable of the Good Samaritan, Tischner notes that there are a variety of ways to act when faced with the wounded man: from washing his wounds to assuring his complete cure. The organization of values in a hierarchy flow from human acts, human plans, humans themselves and set up a particular order among the events caused by man.[14] The axiological hierarchy that guides man's life shows the direction in which it is possible for him to achieve his *existential project*. It is plain that this direction is towards the world of other men. In this direction can be found values like generosity, magnanimity and faint-heartedness, mercy and cruelty, respect and disrespect, heroism and cowardice. Such values alone provide the world with a mold or coating and permit it to be modeled according to the various hierarchies. It is important that man, in the reading of an objective, axiological *score*, should admire an ideal which demands achievement here and now. Yet why does man tend toward an ideal, i.e., a value, which lies above the actual hierarchy of lived values? Tischner responds that a *positive* value generates a *duty imperative* that obligates man to take a concrete orientation before another that needs him. For Tischner, it is evident that by doing so man *creates* himself, extracting his *humanity* from the depths and sharing it with others. His *ethos* grows and changes the world, two realities that are reciprocally joined.

The author observes that the *duty imperative* does not depend exclusively on the positive value, but also on the human sense of reality. The most ideal value stays sterile wherever this *sensing* reality is lacking (it is not enough to love one's neighbor if he is not recognized as a neighbor; there are people aware of the moral ideal but who turn away when confronted by a suffering human being). In such cases, the *duty imperative* vanishes without leaving any impact on the *ethos* or on the world.

To say that the *creation* of man is found in an extraction of *humanity* is not to say that the same is done and completed. This kind of statement would contradict the reality of *the problem of the human existence* and the search for his *ethos*. Rather, one must consider the following questions: in what does this *humanity* consist, or what reality determines man *as* man and how does he reach his plentitude? Answers to these questions need to be sought in light of experiencing an *axiological score*.

Tischner reveals that the situation in which man achieves a *positive* (or *negative* as well) concrete ethical value is for him a true *setting of limits*, a situation in which man is confronted with the limitations of his human existence. Man at this particular time *loses* or *finds himself*. Surely, man *is lost* when he does not act (is indifferent) or acts on the basis of a *negative* value, and he *finds himself*, i.e., *is filled* with the hope of being himself according to his human nature, when he acts on the basis of a *positive* value.[15] Within the context of this analysis, what interests us is primarily the man who *finds himself* because it is along this line that it is possible to find answers to the question above. *Finding oneself* is accomplished whenever the achievement of a *positive* value takes place, and by means of it one is able to see *a creation in oneself* (*achieve one's being*). But on what does this *creation in oneself* depend? What elements must necessarily manifest before man can open himself up to *creation in himself*?

In Tischner's response we find five fundamental elements that condition the achievement of man's being. These are: responsibility, spiritual values (truth and goodness), rationality, magnanimity, and sanctity.

The primary experience of the *setting of limits* is particularly the experience of responsibility. It is *responsibility* that allows me to accept myself as I am and to accept the consequences of what I do. More, this primary experience of the man-*person*, if satisfactorily developed in keeping with the role he must fulfil, informs man of his responsibility at the encounter of the real world, with the ideal world and the consequences of this encounter.[16]

Referring back to Scheler's axiology, Tischner individuates the spiritual values (*truth*, *goodness*, and *beauty*) on the axiological ladder. He particularly examines *truth* and *goodness* (beauty belonging to the sphere of esthetic values). *Goodness* is opposed to evil and *truth* to falsity. *Goodness* is a common name for all particular ethical values: justice, honesty, benevolence, love, heroism, etc., while *truth* is a common name for veracity, conscientiousness, honesty, versatility, sincerity, objectivity, wisdom, ability to give counsel, etc. Only the person as a *being per se* and bearer of ethical values (in relationship with the world of objective values) *is*

able to make use of goodness and truth. However, this *being per se* also makes use of these ethical values as well in relationship with himself, "creating his own ethical *humanity* in this way".[17]

As a governing principle in the *creation of an ethical humanity* by means of a life founded on ethical values, Tischner points to the relationship with the *experience of truth. Truth* conditions and guides the achievement of other ethical values. This *truth* has to be known in order to carry out its regulatory function in living out ethical values, yet this implies a totality of rational processes by the acting being, an act of thinking that allows one to have a truly objective eye on the world. The act of thinking objectively grants, in the first place, objectivity of "being" to others and to the world and then, as a consequence, to wish for their "change".[18] In this way Tischner places a value in the rational aspect of axiological action which allows the overcoming of ethical subjectivism.

There is a second conditioning orientation: the process of *creating* the human existent. This is a matter of *magnanimity* (*greatness of soul*) that "grants the existence" of others and the world. Magnanimity allows for the good to be done because it is good without any other reasons or justification. It allows a life of "pure joy," gives rise to *sacrifice*.[19]

The last condition for the *creation of oneself* is located by Tischner in the value at the top of the axiological ladder, and that is *sanctity*. Sanctity is the very highest reality in light of which one's whole life acquires wonder, enchantment, and a sense of happiness. It is sanctity alone which gives meaning to all the values, and especially, to the effort of achieving them. Sanctity stamps this effort with stability, goodness, justice. The value of sanctity is not limited by time and space, but penetrates time and space. An encounter with sanctity reveals within man a nostalgia for it, for another holy man, for a transformation of the world and of God. Only an openness of man to sanctity allows for the entire ethical life to be influenced[20] and situates it within the space of hope.[21]

These five conditions of the *creation of the self* can also serve as criteria for *evaluating* the *humanity* itself of a man and for describing his gradual advance or retreat from the fullness of life. When a sense of the reality of sanctity disappears from one's life, what is lost is the perspective of magnanimity, and it is replaced by a calculated existence oriented toward profit on the level of the lowest values. Only in light of sanctity, in this highest of matrix-models of achievement of *humanity*, is it possible to speak of the achievement of *human existence*.

One can licitly say that the study of an *axiological score* accessible to every man and the realization of the value of sanctity is the most proper

way to fill the invisible depth of man. Acting in this fashion, one delineates a reality defined as *humanity*, always more perfect, appearing in a concrete act, having an ethical nature, and necessary for life. It is right to act with *humanity* if it reveals an invisible depth with a particular sensibility, which it maintains in disquiet if the space of the absolute does not yet appear in existence. *Humanity*, understood in this way, effects a particular role in the world. Above all, it looks for man to respond adequately to value: affirming it if it is proposed as a *good*, and rejecting it decisively if it is presented in the form of an *evil*.

CREATIVE CONSTRUCTION: *FOLLOWING* AN *AXIOLOGICAL SCORE*

In the previous section we have aimed specifically at a *feeling* for the axiological score, seeking to outline several characteristic elements of the axiological world and to show how these are important for the *human being*, by conditioning the *formation* of his *humanity*, with all its consequences for life.

Now, relying on all the matter previously explained, we will seek to follow J. Tischner in several of his proposals for a *creative construction*. This section intends to differentiate some dimensions of daily living whereby *humanity* engages its axiological dimension by means of a *creative construction* with another man. We need to emphasize again that in Tischner's thought, the *primeval ethical experience* does not consist in grasping or in living values as such, but in the discovery that the *other man* has appeared on the horizon of our life and that he is the true source of the *ethical experience*.[22]

Now, this means we need to see how the man-*person*, in tending to form his *humanity* and giving it a particular axiological nature, rediscovers his place among others and his relationship with others. At this level it is possible to grasp the individuality of the man-*person* and to submit it to a kind of *evaluation* from the perspective of his *creative construction*. This deals with a *construction* that saves his own *ethos* and the *ethos* of the other.

As it is described here, this possibility needs to be exemplified. J. Tischner discusses this particular *creative construction* in three contexts: in the world of human work; in the reality of the person and his sexuality; and in the truth of language-being. Nevertheless, the realm within which a *creative construction* is possible is not exhausted by these three contexts and can be extended to other dimensions of life.

Tischner is aware that *creative construction* involves two individuals that can have different *axiological experiences* and different understandings of *construction in oneself*. Such an affirmation can render this entire discourse null. Nevertheless, we preserve the initial intuition of Tischner that sees in the ethical orientation a *creative construction* of self and of *the other*.

The world of work has a social character and sets up community. Frequently, this community is constructed in the effort of labor, in the thinking and in the basic idea that is realized together.[23] To such a community belong the anonymous for whom one works by writing books, building houses, protecting the environment, etc. From the analysis of the world of work one cannot withhold the influence of my *axiological* experience from it. It is precisely this experience that enables my responsibility in the world of work to increase, as well as creating its product. How and in what matter?

To answer the question, we must involve several aspects of the Tischnerian axiology which we presented before and make them converge in an illuminating way. It must be said that man alone, in reaching a *humanity created in itself*, is fully capable of assuming responsibility for the community of work and resulting products. This responsibility flows from an axiological sensibility that does not allow for indifference before the community of work, whether as collaborator-worker, or as a person in charge. A man possessing *humanity*, which allows his life to be lived according to a high axiological ideal, must naturally feel responsible for the just division of proceeds. Any kind of exploitation is foreign to the structure based upon, guided or maintained by the subject humanized by an axiological life. Tischner notes that exploitation occurs not only when one does not pay a just wage but also when "a worker is kept in an impossible situation and in a state of ignorance that leads him to believe the opposite. [...] He exploits who in his dealings in the name of another person, or for another or in place of another does not take into consideration the true wishes and tendencies of the other".[24] Tischner defines exploitation as the awareness of another's placement in an impossible situation (consisting in ignorance or violence), as a consequence of which the other is unable to achieve those values which (being suited to his abilities and in accord with his good faith) he desires to, and ought to, achieve.[25] Such a situation, when it takes place in work, ends in tragedy because work is one of the most fundamental manifestations of the truth of man according to Tischner.

Another possibility for the achievement of *ethos* is presented by sexuality. The encounter of masculinity with femininity opens up new horizons at various axiological levels. Sexuality is one of the most fundamental human dimensions and is determinative of how man sees himself and the world. We see ourselves and the world in depth through sexuality. Tischner asks the question: what is sexuality and what values does it serve? He then states that any response to this question essentially diminishes the problem of sexuality, because sexuality reaches into the depths of man, where the person is itself constituted. Thus, sexuality itself ought to be treated as a realization of the person in the sense stated above. A relationship exists between *humanity created in itself* and sexuality. For Tischner, "sexuality is the particular *value* that determines the manner of revealing the *good will* of a person in the world".[26] The man-*person* can give his *humanity* to others through his sexuality, i.e., *construct the ethos* of others.

Sexuality is a true value and a good of man through which he can deeply experience a mystery and leave a greater good in the world. It is necessary to accept sexuality because it is like a door that opens the door to the world. Furthermore, sexuality determines, to an extent, the good will of man, which obtains from it an axiological coloration that makes concrete and possible his action in the world. One has to accept the value of sexuality because through it man becomes creator, conscious of goods found in sexuality. This value is found from the outset in each person and it is his opening to the variety of possibilities to be achieved.[27] Yet it is almost impossible not to see how this opening is conditioned by *humanity created in itself*. Only as so determined is this opening able to complete various acts: choose matrimony, a life of chastity, become *creator* of a new reality, but always characterized by the fullness of life. This is not a matter of one choice being better than another; every choice is valid and good and every choice brings with it an axiological trace lived by the subject, a richness both ideal and lived. Ideal richness determines a dynamism proper to these forms of life and distinguishes one kind from another. It is one particularity which evidently express how a person exists *per se*. Concretization of this particularity varies in the life of a woman and a man. A woman expresses and achieves values connected to life and to good will for service to these values with all her being. A woman feels herself preoccupied with another being in development. She protects life, assists it, and knows how to penetrate the soul of another by discovering there her essential needs, organizes the house like an *ethos*, knows the joy of birth and the sadness of death. She is the protector of

the hope and beauty of life, and in the name of all these values she protests against activities that are destructive of the hope of life. Man, too, serves life but in other ways, those more structured and strong, and distanced in some fashion from that of woman. Man has another nature, another *humanity*. The perspective of creative realization that characterize men and women is very complex. Woman *creates* life almost spontaneously because such is her *humanity*, while man, if he wishes to be a *true creator* of life, must overcome in a sense his dominating form and choose another which, capable of enchanting woman, leads her to care for no one else.[28] Having this attitude, one can single out the true creative art in a relationship, which is impossible without possessing a *humanity created in itself*. The choice of chastity, too, if it is freely and thoughtfully chosen, is also an example of this creative art.

With regard to *creative construction* at the level of the truth of language-being, we are dealing with the relationship between and truth. We reduce this complex problem to veracity, defined as the concordance of word with the conviction of man. Truth is the principle value among all ethical values because the man who tends toward truth wants to be in accord with objective reality.

Reality known by man can include the entire world: sensible objects, proper psychic facts, other men, all values (including ethical ones). The conscience of man is a mirror of the world received in light of various values. The knowledge of man has as its object that which is more or less good, worthy, important, axiological. There are important truths, less important ones, and indifferent ones. Truth acquires its importance in relationship to circumstances, to the object, to time. These factors influence the meaning of truth in the life of man, but none of these factors or others can ever allow that truth becomes falsehood or that falsehood becomes truth.

The connection between man and truth is categorical. No other value is capable of substituting truth with falsehood. Tischner sees in this categorical tendency toward truth, and in the courage of accepting even difficult truth, the revelation of mystery and the most primeval relationship between man and life.[29] The lasting tendency toward truth makes the relationship *man-life* stronger and more human and more open to the world and to the construction of the *ethos*. The search for truth brings us closer to the ideal of *magnanimity* (*greatness of soul*); truth is sought for itself without a glance at eventual profit or fear provoked by its being known. This ethical orientation on behalf of truth is impossible without first acquiring a *humanity formed and enriched in itself* by ethical values.

Delight in truth brings with it a sensitivity toward other values tightly knit to truth: objectivity in seeing the world and facts about other men, disinterest, precision and accuracy in discourse. Men who possess this attitude about truth frequently acquire an extraordinarily sharp reasoning facility that enables them to see what is fundamental in human life, but which is hidden from others. Such persons are gifted with a deep "sense of mystery" and understand how difficult it is to know truth and transmit it to others.[30]

One must emphasize that life demands that man cultivate in himself this exceptional disposition toward truth as a condition for his action in the world. The value of truth has a meaning for human life that is basic. Acceptance of the value of truth as a *sign of presence* in the world leads man to *creatively* work on behalf of what exists, sometimes through research for truth and sometimes through the word and sometimes through the preservation of mystery. Sometimes, too, through a particular comportment toward a lie.

This specific manner of acting which realizes the value of truth written in a variety of life contexts allows one to perceive a certain *wholeness* to the world and to become its counterpart, while not forgetting that a fragment of *human being in truth* exists already in the quest for one's own *truth of being*.[31] This quest for one's own *truth of being* is accomplished by means of a search for truth, by declaring it or by preserving it as mystery, by saying no sometimes and thus saving one's dignity, by avoiding shame in one's existence or by freeing oneself from fear.

CONCLUSION

The fact that the man-*person* does not possess his *being* definitively determined and complete, and also that he exists *for himself* and, in the full sense, through *himself*, is indicative of a continuing problematic of *human existence*. This problematic is found in the twofold solution to the being-man: despair or hope. Or, as J. Tischner demonstrates, in the possibility of overcoming the despair-hope option by means of a clear determination of the position in regard to one possibility that the man-*person* has within himself, i.e., to work creatively on behalf of hope; a work that prevails in man over that which goes toward the contrary. Tischner chooses this way of demonstration because it is *naturally* proper to the man-*person* who seeks his *ethos* wherever he is solving the *problem of his being* in permanent growth, i.e., in the acquisition of the fullness of life.

We have attempted to show with J. Tischner that a certain solution to the *problem of human existence* is accomplished with ethical standards. Tischner writes that man "by taking on an ethical life does battle for his humanity, for the achievement of his hopes, for saving that which is best in himself".[32] But for this ethical orientation to be constructive, it needs to utilize the axiological idea as a *model*. One has an ethical placement in the present and another to be achieved in the future; one lives one's *humanity* by constructing another as a stratum of itself, but closer to the axiological ideal. Tischner speaks of *humanity constructed in itself*.

Through this process which makes up *humanity* (*nature of man*), by achievement of ethical values, i.e., by involvement of other persons, one achieves one's own *ethos* which is the pledge of personal salvation (not to be taken in a religious sense). "To save" for Tischner means to preserve in totality, to preserve from destruction, to provide a power that can face up to that which can be destroyed: being in itself and other beings. In a word, preserve means to save life as such or to fortify the principle of life. Thus, for Tischner, an ethical act acquires a creative nature, in fact it is *creation* of a reality connected to the *human ethos*. It is a true artful creation because in singular fashion it ties the ideal order with the real order making use of an opportunity that cannot be replicated. And nothing is determined in this *construction* of the new reality. All is there to discover and achieve in the man-*person*.

Experience of the world, of oneself and of the other in an axiological dimension is tied to hope without distinction: to be the hope for others who rediscover their most personal values and achieve them in the world,[33] to allow them to "be what they are",[34] to show that beyond earthly hope there is a hope connected to another life,[35] and, finally, to give hope that springs forth from truth.[36] This hope depends, in the eyes of Tischner, on *human creativity* that is fulfilled through an act founded on ethical values.

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NOTES

[1]   J. Tischner (1931–2000), a Polish philosopher, disciple of R. Ingarden, was one of the more illustrious representatives of the phenomenological school of philosophical thought in Poland. He is the author of more than 600 philosophical and political writings, among which those ones most expressive of his thought are: *The World of Hope* (Świat ludzkiej nadziei, 1975), *The Ethics of Solidarity* (Etyka solidarności, 1981), *Thinking According to Values*

(*Myślenie według wartości*, 1982), *A Controversy over Human Existence* (*Spór o istnienie człowieka*, 1988), *The Philosophy of Drama* (*Filozofia dramatu*, 1990). Besides the influence of the thought of R. Ingarden, Tischner's philosophy was deeply inspired as well by other thinkers of the phenomenological school: M. Heidegger, M. Scheler, E. Lévinas, P. Ricoeur, G. Marcel, and F. Rosenzweig have all had a significant role in his philosophical insights.

[2] Jòzef Tischner, *Ethics of Value and Hope* (*Etyka wartsci i nadziei*), in AA.VV. *Wobec wartosci* (Poznan: W drodze, 1982), pp. 51–148.

[3] Ibid., pp. 52–53.

[4] Ibid., p. 53.

[5] Ibid.

[6] Ibid., pp. 54–55.

[7] Ihid., p. 50.

[8] Ibid., p. 51. This affirmation allows Tischner to go ahead by revealing a tissue of ethical problems based on the experience of values (especially moral values). Describing the axiological experience of man, Tischner utilizes the contemporary axiology of M. Scheler but, in the effort to make sure his proposals are well understood, he speaks in a language aimed at man who understands the problems of ethics from his lived suffering.

[9] Ibid., p. 55.

[10] For Tischner, it is possible to reflect on ethical values apart from the experience of another human being by treating them abstractly, but this kind of reflection is far less rich with regard to the original ethical situation (ibid., p. 58).

[11] Ibid., p. 60.

[12] Ibid., p. 61.

[13] Ibid., p. 62.

[14] Ibid., pp. 64–65.

[15] Ibid., p. 67.

[16] Ibid., pp. 67–68.

[17] Ibid., p. 71.

[18] Ibid., p. 72.

[19] Ibid.

[20] Ibid pp. 72–73.

[21] Ibid., p. 77.

[22] Ibid., p. 85.

[23] Ibid., p. 118.

[24] Ibid., p. 119.

[25] Ibid.

[26] Ibid., p. 123.

[27] Ibid., pp. 123–124.

[28] Ibid., p. 125.

[29] Ibid., p. 132.

[30] Ibid., p. 135.

[31] Ibid., p. 140.

[32] Ibid., p. 141.

[33] Ibid., p. 88.

[34] Ibid., p. 104.

[35] Ibid., p. 122.

[36] Ibid., pp. 132–133.

ROBERT D. SWEENEY

CREATIVE "REPRÉSENTANCE": RICOEUR ON CARE, DEATH AND HISTORY

The title I have chosen is rather broad in its scope, but takes on a much more limited range if I explain that it is concerned with the themes in the title as they emerge in Ricoeur's recent work, and which in general represent a broad utilization of hermeneutic phenomenology. But the scope is narrower still because these themes are pursued in the light – or better, the contestation – of Heidegger's philosophy. In explicating Ricoeur's positions from texts mostly as yet untranslated into English, I am following a curious sequence established in his most recent book, the rather complex *La Mémoire, L'Histoire, L'Oubli*.[1] I will be dealing with care first – along with being-unto-death – and then its implication for history, especially in terms of the innovative use of "*représentance*."

Perhaps a word should be added here about Ricoeur's later philosophical enterprise, given that many commentators have continued to place his work in the category of "philosophy of religion" because of its early concern with religious questions, especially symbolism, under the influence of Jaspers and Eliade.[2] Ricoeur has always maintained the independence of his philosophical work from his religious commitments and his biblical studies (which he has continued to produce) but his style has become more rigorous and argumentative in recent years, even suggesting to some that he has dropped his theological interests. That is clearly not the case, but it should be noted nevertheless that, because of continuous misunderstanding and even prejudice (we can surmise), he has felt compelled to declare that he is not a "crypto-theologian."[3] But certainly his thinking remains open to religious experience, texts, etc., in terms of philosophical reflection in relation to biblical themes.[4]

Paul Ricoeur's interest in Heidegger's philosophy was not that prominent in his earlier years. Some may remember his reaction to the later Heidegger's effort to develop an ontology of the understanding, implying that it was a premature "leap into the promised land";[5] and only recently he has expressed serious reservations concerning Heidegger's view of ontology without morality or politics – a position whose "para-heroic" themes left a "niche for the figure of the hero."[6] Ricoeur's own program was to develop an ontology gradually, step by step, by means of a hermeneutics of the various human sciences – linguistics, literature, his-

tory, sociology, anthropology, etc. But it was his concern with time in relation to narrative that reawakened his interest in the philosophy of the early Heidegger, mainly *Being & Time*,[7] an interest found first in *Time & Narrative* 1.[8]

This interest has increased, along with considerable critique, in his most recent work, *La Mémoire, l'histoire, l'oubli*. As one can tell from this title, memory and history (and don't forget forgetting) are major themes, and care is a relatively minor sub-theme. But my point here is to show the important role that care has for Ricoeur's philosophy of history, along with its important sub-theme, death, or better, being-unto-death.

One way to describe the (familiar) problem in Heidegger is that care is not the covering concept that he seems to intend it to be. Since care as such, as the meaning of Dasein, experienced first in, and derived from angst – my generalized anxiety, etc. – is focussed on my own death, it leads to a kind of individualism, suggesting to some even narcissism. Certainly Levinas finds in Heidegger a self that is enclosed within its own self-generated totality.[9] Heidegger's neologism *Das Man* – the "they," the "one," "the everybody" – despite its shared immersion in the practical, the everyday, does not really rescue *Dasein* from its isolation, since its inauthenticity prevents a genuine ethical attitude.

Following his usual hermeneutic strategy, Ricoeur doesn't confront directly the object of his critique, but undertakes a careful re-reading to build up a kind of reconciliation with Heideggerian ontology, a partial synthesis or at least a new understanding – indeed, one might suggest, the "fusion of horizons" that is classic in hermeneutics after Gadamer. His procedure here is to use Heidegger as a starting point, reviewing the steps involved, especially in Part One, chapter VI of *Being and Time*, that spell out the ontology of anticipatory resoluteness. He explicates the interlocking nature of care and time as "metacategories" in *Being and Time*: "Care is temporal and time is the time of care" (p. 452). And again, "care occupies an axial position in the hermeneutic phenomenology in which Dasein constitutes the ultimate referent" (p. 462). Access to care, he points out, is not by way of a theoretical or practical moment, but by "the fundamental affection of anguish, invoked here not in virtue of its emotional character, but by way of its power of opening up the being of Dasein confronted with itself" – the totality, the "structural whole," of what we are. It is this theme of being ahead of oneself "that announces the privilege of the future in the constitution of originary temporality" so

that care is the "master category of the Analytic of Dasein and is endowed with an equal amplitude of meaning" (p. 463).

Now the main problem in Heidegger's approach, Ricoeur finds, is that it hierarchizes the temporal "ecstacies" into levels of importance, starting with the existential (the future), with the result that the other two levels – past and present – are founded on the first, the future. This has the effect of obscuring the meaning of history, that is, history (historiography), having had the future excised from it, is relegated exclusively to the past (p. 464). But this approach stems initially from the way Heidegger has combined death and the whole – that is, in the closedness that Heidegger's being-unto-death imposes on the totality, *Dasein's* "being-a-whole." Or, in other words, our "being for," Ricoeur says, is an opening out that has been prematurely closed off by "being-unto-death" (p. 466).

Thus, while argreeing in a general way with his approach, Ricoeur opposes Heidegger's dismissal of the death of the other as (paradoxically) a matter of inauthenticity. Heidegger is correct, Ricoeur says, in holding that the inauthenticity of *das Man* "waylays the experience of the death of the other," by reason of our penchant for denial, avoidance, forgetting, etc.: "That we have been spared opens the way to a strategy of avoidance from which we expect that it will also spare us the moment of truth of the face to face with our own death." In this situation, the relation of self to self becomes a "shelter of cunning ruses" (p. 465).

In contrast, instead of the Heideggerian "short-circuit between the power to be and mortality," Ricoeur would offer the "long detour" that would 1) first connect care to the *corps propre*, to the "flesh," thanks to which "the power to be assumes the form of desire" – *conatus* (as in Spinoza) *libido*, appetite, effort to exist" – and then 2) rethink the death of the others – first a) the "close" (*les proches*) and then b) the distant (*lointains*) in terms of "being unto death" in history (p. 466).

First the "flesh." Ricoeur points out in *Oneself as Another* that, despite his concrete existentialism, Heidegger has no real philosophy of the body. This is the result, Ricoeur speculates, of Heidegger's single-minded emphasis on time and temporality, but more, because his treatment of space (in which a philosophy of the body must be embedded) focuses almost exclusively on manipulable things – which make us lean toward inauthenticity: "The spatial dimension of being-in-the-world appears to involve mainly the inauthentic forms of care ... that make us tend to interpret ourselves in terms of the objects of our care."[10] Ricoeur, on the other hand, has been influenced, from early years, by the approaches to the lived body of the later Husserl (*Ideas* II, for example, and the manuscripts)

and the work of Merleau-Ponty. How, he asks, "does death come to be inscribed in this relation to the flesh? It is true, he says, that I learn about death as the "unavoidable destiny of the body-object"; I learn this by way of the biology confirmed by daily experience, which tells me that mortality constitutes the other half of a pair, of which sexual reproduction constitutes one half. "Is this knowledge," he asks, "unworthy of ontology by reason of the facticity, of its empirical character?" Or will one relegate it to the empire of the *Vorhandenheit* or the *Zuhandenheit*, of the "present-at-hand" or "ready-to-hand"? (p. 466)

The flesh overturns such a separation of modes of being – a separation that would prevail "only if the objective and objectivating knowledge about death were not interiorised, appropriated, imprinted in the flesh of this living being, this being of desire that we are." But once the moment of distanciation, of objectification of death, is surmounted by the moment of appropriation, death is "susceptible of being inscribed in self-under-standing as one's own death, as mortal condition." But at what price? Ricoeur asks. Biology teaches only a general, generic "it must": because we are this sort of living being, we must die; for us there is a "to die" (p. 466).

Consequently, the "flesh" by itself is not enough for a rethinking of care as being-unto-death: "But even as interiorised, appropriated, this knowledge remains heterogeneous to the desire to live, to wish to live, that carnal figure of care, of the 'power to be a whole.'" We must be diligent, Ricoeur says: "It is only at the end of a long work on oneself that the quite factual necessity of dying can be converted, not certainly into a being able to die, but into accepting the having to die." It is a matter, he says, of an advance of a unique kind, the fruit of wisdom. In a rare reference to religion in this book, Ricoeur disavows a religious solution: "Of course, at the limit, on the horizon, to love death as a sister, in the fashion of the poverello of Assisi, remains a gift which comes from an economy inaccessible even to an existential experience as singular as the apparent stoicism of a Heidegger, the economy placed by the New Testament under the term agape ..." (p. 467).

But even when accepted, death remains frightening, anguishing "by reason of its radically heterogeneous character to our desire, as well as the cost which its acceptance represents." Consequently, he says, "perhaps we have not attained on this first path – the way of exteriority and of factuality – the site of hostility ('*le foyer de l'inimitié*') whence death proceeds, and which will be recognized only by following the second path" (p. 468).

The detour that the second path proposes is no longer one of exteriority and factuality, but that of plurality. "What is there of death in our manner of being among other humans – as to the inter-esse that Heidegger declines in the vocabulary *of Mitsein*?" Ricoeur asks. His careful answer: "It is noteworthy that in this last case [Heidegger's approach] the death of the other is held to be an experience unequal to the demand for radicality inscribed in the anguish explicated on the level of discourse by the concept of being toward death." Now, two steps on this path can counteract Heidegger's dismissal of the death of the other as inevitably inauthentic, namely, loss and mourning. As to loss, "we speak of separation as a rupture of communication: the dead person – he who no longer responds – constitutes a veritable amputation of the self to the degree that the relation with the disappeared forms an internal part of one's own identity. The loss of the other is in some way a loss of self and constitutes as such a step on the way to Being-toward (*devancement*)" (p. 468).

The next stage or step is that of mourning: "At the end of the movement of interiorization of the object of love lost forever is profiled the reconciliation with loss, in which consists precisely the work of mourning. Can we not anticipate, against the horizon of this mourning for the other, the mourning which would crown the anticipated loss of our own life? On this path of redoubled interiorization, the anticipation of the mourning that our close ones would have to make regarding our disappeared selves can help us to accept our own future death as a loss to which we attempt to reconcile ourselves in advance" (p. 469). Ricoeur then asks: "Should we take one more step and take up a message about the authenticity of the death of all those others who are not among the close?" This, he says, is the place to utilize the "triad of self, the close and the others". "In my opinion," he says, "we go too fast when we take away from the 'they' the sum of authentic relations." "Besides the fact that the idea of justice … refers to the positing of the third in interhuman relations, the death of all these others reveals a teaching which neither the relation of self to self, nor the relation with the close, can give" (p. 468). This teaching is that, on the reputedly banal level of the "they," loss and mourning assume "unspoken forms that contribute to our most intimate apprenticeship toward/in death." Here Ricoeur makes a surprising move: "There is indeed one form of death which is not encountered in a pure state, so to speak, – as it were in the sphere of public existence: violent death, murder." Hobbes is famous for his description of this fear as an obligatory path to the social contract (p. 469). But for Ricoeur it is Levinas who brings

out its significance here: "But, beyond that great lesson that inaugurates the entry into ethics [for Levinas], murder, which is fundamentally death inflicted on the other, is reflected in the relation of myself to my own death. The feeling of imminence which precedes all knowledge about death, lets itself be understood as the imminence of a menace coming from an unknown point in the future" (p. 470). In other words, while we have no knowledge of our own death – how?, when?, where? – we do have a kind of intuitive foreboding which is captured in Levinas' poetic phraseology (p. 470): "*Ultima latet*, "The last event is lurking," Levinas repeats: "In death I am exposed to absolute violence, to murder at night."[11] And Ricoeur agrees: "Levinas is clear and firm on the before/advance toward death, which can only be a being-against death and not a being-for-death. Life? A project in reprieve against the horizon of a pure menace and one which comes from an absolute alterity." Here, fear is not of the nothing, as in Heidegger, but of violence, and in this sense "fear of the other."[12] Thus, once again, Heidegger is challenged: "To the Heideggerian being-for-death, Levinas opposes a 'despite death', an against death which opens up a fragile space of manifestation for the good liberated from egotistical gratification."[13]

Still, Ricoeur's critique of Heidegger is not as severe as Levinas' almost total rejection of Heidegger, and this flexibility, despite its reservations, gives Ricoeur room for his next move, which will make care as being-toward-death an authentic response to the other in general. Ricoeur eases us into this with a last comment on Levinas: "Beyond the ethical – and political teaching that Levinas disengages from this meditation on the violence of death, I would like to evoke one of the figures which mourning can assume, which fits with the loss to which 'the passion for murder' gives its edge. This figure puts us on the way to our next reflection on death in history. What could be in effect a vision appeased, worth the menace signified by violent death? Can this banality not recover its force of ontological attestation? This would be the case if we could contemplate the menace of the interruption of our desire as an equitable equalisation: like everyone, before me and after me, I must die" (p. 470).

It is the subsequent reflection, on death in history, that, in my view, constitutes the most important and extensive "correction" of Heidegger's approach to care. But it is a roundabout route that Ricoeur follows, since his main interest here is history, not care as such. Still, for Ricoeur, history interlocks with the ontological nature of his philosophy – which, in general, he says in many places, correlates with the "great genres" from

the ancients – the Same and the Other, the One and the Many, Act and Potency.[14]

HISTORY AND DEATH

Ricoeur argues that Heidegger's chapter on conscience, and specifically section 56 of *Being and Time*, opens up a first avenue to history by way of the connection asserted between conscience and attestation, and then with debt (*dette*). "Attestation is the 'veritative' mode in terms of which the concept of able to be a whole and that of being toward death allow themselves to be understood. One can speak in this respect of attestation to the future, attestation to the very futurity of care in its capacity for being ahead of itself" (p. 471). To be sure, Ricoeur says, attestation has for its integral opposite the historical condition deployed in its three temporal ecstasies (present, past, future) (p. 472). Moreover it is possible to restrict "testimony, under its retrospective form in everyday life, to the trial or in history, as the correlate to the past of attestation bearing on the power to be under the figure of being ahead of itself." Thus, "the force of the text of Heidegger is to permit attestation to spread out from the future of advancement towards the past of retrospection, i.e., to the having been" (p. 472).[15]

A second opening has to do with the nature of the past: "The ontology of able to be/able to die does not leave pastness in a relation of exteriority or of adversative polarity." "According to *Being & Time*, it belongs to 'advancement' to imply pastness. But in what sense of the term? It is here that a decision is made [by Heidegger] the indirect consequences of which for history are immense: is it not as finished and outside of our will to mastery that the past is after all seen as having been?" Ricoeur asks, but then points out that "the decision of an apparently simple semantics to prefer *Gewesenheit* – quality of having-been – to *Vergangenheit* – that past as having lapsed, disappeared – for expressing the pastness of the past, is in affinity with the movement which leads to a critical philosophy of history and to the ontology of the historical condition." He adds that he has often anticipated this priority of the "having been" over the past as finished, in the following terms: the "no … more of the past should not obscure the historian's aim, which directs our attention toward the living who were before becoming the 'absent of history'" (p. 472). Thus, it is care, authentic and rightly understood, that enables history to be authentic: "Now it is of the greatest importance that this recharacterization of the past be introduced in the framework

of the analysis of fundamental temporality, that of care (in *Being & Time*, par. 65), before taking into account the theme of historicality and the specific problem of history" (p. 472).

REPRESENTANCE

But it is the concept of "representance" that is the "guardian of the referential claim of historical discourse: that the constructions of the historian can try to be, tangentially, in some way reconstructions of that which has actually happened: such as it really was, according to the saying of Ranke." The term "representance" was introduced by Ricoeur without much explanation in *Time and Narrative* 3 where it is used as an equivalent of representation and coupled with *lieutenance* in the function of "indirect reference proper to knowledge through traces."[16] The point of its expanded use here is to reopen the issue of the "finished past" declared inauthentic by Heidegger, who thereby excluded historiography from authentic care. Ricoeur accomplishes this reopening by combining representation with attestation to form "representance," which itself is grounded in the ontology of "being-unto-death."

In a more or less formal definition of representance Ricoeur explains that "the word 'representance' condenses into itself all the expectations, all the demands and all the aporias tied to what has elsewhere been called 'intention or historical intentionality': it designates the expectation attached to the historical knowledge of constructions constituting the reconstructions of the past course of events" (p. 359). This concept is then unpacked in several directions, starting with the validity of representation or reference. The context for this question, Ricoeur explains, is an implied pact between the historian and his/her reader.

But this issue is complicated by the relation between history and memory, which is the focal point of the first part of the book that undertakes to rehabilitate memory *vis-à-vis* history. The interrelationship is complex: "Traces have made history emerge at the side of memory. For both, there is posed the enigma of the representation of the past. To the fidelity hoped for in memory corresponds the ambition for truth in history. However, historical knowledge remains distinct and autonomous in relation to the mnemonic phenomenon: such is the hypothesis of a coherent epistemology of history as a literary and scientific discipline." It is writing – specifically, historiography – that constitutes the basic cut between memory and history, Ricoeur says, adding that Plato's designation (in the *Phaedrus*) of "pharmakon" for writing (and following

Derrida's lead) suggests an ambivalence of remedy or poison, plus or minus.

But to grasp the specifics of the representation of the past in history, we must grasp the totality of what Ricoeur names, following de Certeau, the "historiographic operation." There are three phases, three levels, which are: archiving (including testimony and documentation), explanation and comprehension, and historical representation. These are fleshed out by Ricoeur by critically utilizing the work of different historians, including Le Roy Ladurie *et al.* Thus, essential to the notion of representance is reference to the event, a concept Ricoeur proceeds to argue for against structuralist positions: "Only a semiotic inappropriate to historical discourse undertakes the denial of the referent in favor of the exclusive pair constituted by the signifier and (narrative, rhetoric, imaginative project) and the signified (the utterance of fact). To the binary conception of the sign inherited from a Saussurian linguistics, perhaps already mutilated,[17] I oppose the triadic conception of the signifier, the signified and the referent." He then repeats a favorite formula borrowed from Benveniste according to which discourse consists in this, that someone says something to someone about something according to the rules. In this schema, "the referent is symmetrical to the speaker, namely the historian, and before him the witness present to his own testimony (p. 229). Thus representance is a "proposed terminological variation putting the accent not only on the active character of the historical operation but also on the intentional aim which makes of history the knowing inheritor of memory and of its founding aporia. In this way there will be underlined forcefully the fact that representation on the historical level is not limited to providing a verbal habitation for a discourse whose coherence will be complete before its entry into literature, but that it constitutes an operation in its own right which has the privilege of bringing to light the referential aim of historical discourse" (p. 304).

HISTORY AND NARRATIVE

This argument for "representance" against structuralism goes further – into the distinct, "literary phase of the historical operation" called narrative (p. 306). Admittedly, Ricoeur says, "representation as narration does not turn naively toward things that have happened; the narrative form as such interposes its complexity and its opacity proper to what I like to call the referential impulse of the historical story." That is, "the narrative structure tends to form a circle with itself, and to exclude as it were an

outside of the text," – the supposedly "illegitimate extralinguistic presup-
position, the referential moment of narration." Moreover, this same "sus-
picion of referential non-pertinence of representation receives a new form
under the sign of tropology and rhetoric." Alluding thus [and critically]
to Hayden White's position, he asks rhetorically: "Do not the figures of
speech also make a screen between discourse and what is claimed to have
happened? Do they not capture the discursive energy in the snares of the
twists of discourse and thought?" Indeed, Ricoeur then explains how the
claim of a disjunction between the structure internal to the text and the
extratextual real came about: "To the degree that the fictional story and
the historical story participate in the same narrative structures, the rejec-
tion of the referential dimension by the structuralist orthodoxy is extended
to all literary textuality. This rejection is motivated by an expansion of
the Saussurian model of the level of isolated signs – such as they are
collected in the systems of a lexical type" (p. 361). A fair inference here,
based on the thrust of Ricoeur's philosophy of language over the years
of its development, is that this criticism applies equally to post structural-
ism, which borrows from the Saussurian model despite many deviations
from it – e.g., from the rigidity of the lexical system.

Ricoeur also tries to meet other suspicions on the part of the reader
that the promise of the historian to tell the truth has not been kept. Here
there are special issues, e.g., the frequent proposing of grand narratives
that tend to get confused with myths, sagas, founding legends, etc. There
is also the question of the naivete of testimony, and this can only be met
by stressing its "live" character. But such difficulties do not prevent,
Ricoeur avers, the attestation of the intentional aim of history; this
attestation will bear the indelible seal of a protestation against suspicion,
expressed by a difficult "And yet ..." (p. 307). And so the general response
to the sceptic about historical knowledge is that "we have nothing better
than testimony and the critique of testimony to accredit the historical
representation of the past" (p. 364).

It is worth noting that the notion of "truth" gets a discussion (apart
from the introduction to the book) mainly in this context, and it arises,
Ricoeur says, in comparing history with the sciences – human and natural.
"Is the claim of truth here that of correspondence, adequation?" he asks
(p. 365). "Only under severe qualification," is his answer. A narrative,
Ricoeur says, "does not resemble the event which it recounts." In any
case, a "heterology" would be a minimal requirement for truth here, as
is found in the theory of mimesis in Aristotle's *Poetics*, a theory Ricoeur
has undertaken to continue in his own theory of "triple mimesis" –

"prefiguration, configuration, refiguration" (pre-narrative, plotting, reading).[18] In turn, this very cautious claim to a limited truth in historical narrative allows Ricoeur to reiterate his concept of "adequation by lieutenance," the thesis expounded in *Time and Narrative* that the historical narrative serves as a place-holder or "standing-for" the actual ("first-order") events.[19] And it allows him to reiterate his interpretation of the Ranke formula ("as it really happened") as involving the 'as' [of narrative] as inseparable from the "really" (p. 365).

As for the issue of the "dialectic of presence and absence," treated earlier on in the book as the primary enigma of both memory and historical representation (p. 366), "one can say this," he asserts: "the historical representation is indeed a present image of an absent thing; but the absent thing duplicates itself in disappearance and existence in the past. Past things are abolished but no one can make it happen that they have not been." Thus, in another guarded sentence, he says, "it is not unacceptable to suggest that the 'having been' constitutes the ultimate referent seen through the no more" (p. 367). Absence would thus be split between absence as aimed at in the present image and absence of things past as finished in relation to their having been. In this sense, the before would signify reality, but reality in the past. And so, the assertive vehemence of historical representation as representance would authorize nothing other than the positivity of "having been" seen through the negativity of "no more." Or, in another formulation, the "having been" prevails over the "finished," the "past still exists in the present in the representation in so far as it holds it as the past of the future" (p. 29). But Ricoeur recognizes that "we have not been able to dissimulate the problematic character [of this claim] on the very level where it is articulated. It remains as it were in suspense in the manner of a risky claim on the horizon of the historiographic operation" (p. 474).

Ricoeur's overall conclusions are found, however, not in these epistemological arguments, but in the next-to-last section of the book, dealing with the ontological question entitled "The Historical Condition." What this ontology of the historical condition, of "being-in-the world historically," does, Ricoeur says, is to make representance active, vital – saving history from an exclusively epistemological or cognitive emphasis. Indeed, even if the basic sense of historical knowledge is "deliberately retrospective," the "being in debt" constitutes the inverse, namely "anticipatory resoluteness" (p. 473). The direction to the past as having-been comes out of this debate reinforced, "from the moment when having-been signifies to have been present, living, alive" (p. 475).[20] One effect of this

dialogue is that the "correction" of Heidegger is explicated further when Ricoeur explains that "here one can resist Heidegger's analysis, for which the determination of the past as finished must be taken as an inauthentic form of temporality, tributary to the vulgar concept of time, a simple accumulation of vanishing nows" (p. 474). And, in any case, he adds, the terms authentic and inauthentic are inadequate for the "function of possibilization assigned to ontological conceptuality," and render "difficult, if not impossible, the dialogue of the philosopher with the historian."

It might be added here that in recent writings prior to MHO, Ricoeur has also stressed the importance of "futurity" in historical thinking and writing about the past: for example, in dealing with the function of history in relation to memory, he explains:

> The paradox is the following: The past, so it is said, cannot be changed, and in that sense it appears determinate. The future, by contrast, is uncertain, open, and in that sense indeterminate. Even if in reality events are ineradicable, if one cannot undo what is done, or make what has happened not happen, yet the meaning of what has happened is not fixed once and for all. Apart from the fact that past events can be interpreted differently, the moral load attached to this *debt* that is owed to the past can be increased or lightened according to whether the accusation encloses the guilty party in a painful sense of irreversibility or a pardon opens the prospect of deliverance from the debt, which is equivalent to a transformation of the actual meaning of the past. This phenomenon of reinterpretation, both on the moral plane or at a simple narrative level, can be considered a case of retroactive action of the future on the apprehension of the past.

> The "retroactive illusion of fatality" (Raymond Aron) being challenged here also illuminates the personal and psychological: "Not only did the men of the past, imagined in their lived present, plan a certain future, but their actions had unwanted consequences which undermined their plans and disappointed their most cherished hopes."[21]

This can be said to be another version of Ricoeur's rehabilitation of the past as treated by historians – the past as "having been" rather than finished. The temporal present can also be rehabilitated: "... One can resist the tendency to reduce the relation to the present to the busy preoccupation: astonishment, suffering and enjoyment as well as initiative are remarkable grandeurs of the present that a theory of action, and, by implication, a theory of history have to take into account" (pp. 454–455).

Maintaining such "correction" requires reexamining the question of death in history. Obviously history deals with the dead – although at the present time historiography presents some problems on this score, problems which Ricoeur first dealt with in volumes 1 and 3 of his *Time and Narrative*. There has been a long-lived attack from the *Annales* school on "eventual history," that is, a narrative of events featuring major personali-

ties, episodes (wars), etc. But the attack is more radical still: "Some will add that the coupling of event and structure leads to an effacement into anonymity of the trait of mortality placed on individuals taken one by one." But even here, he counters, even within the perspective of a history in which structure would be imposed on the event, the historical narrative makes the traits of mortality reemerge on the level of entities treated as second-order quasi-characters (e.g., the death of the Mediterranean in Braudel's work). Besides, "the anonymous death of all those people who only manage to silently pass on and off the stage of history poses to the meditating thought the question of the sense itself of this anonymity. This is the question of the "one dies ... under the double sign of the cruelty of violent death and of the equity of a death which equalizes destinies. It is indeed of this death that there is question in history" (p. 475).

But in what way, what terms? There are two ways of responding to this question of how to take death seriously: one is to make death appear as one of the "representation objects" the "new history" makes an inventory of, e.g., the history of death, which has been taken up by the history of mentalities, but, Ricoeur says, is unworthy of the attention of the philosopher. But there is also death approached as transfiguration of death into burial. Here the role of writing is crucial: writing is not a representation of the past as a "kingdom of the dead" or an offering of a "theater of shadows," and burial is not just a place set apart from cities – cemeteries – but an act of internment which is similar to mourning, which "transforms into the interior present the physical absent of the lost object." "L'écriture fait sépulture," is de Certeau's motto (p. 478). An extensive survey of de Certeau's theories – and those of Le Roy Ladurie and Rancière – reveals to Ricoeur that historical discourse provides a place to "offer to the dead of the past a land and a tomb" – language is "death calmed." In so doing, the historian reinforces the effort of the philosopher [read Ricoeur] to oppose Heidegger's closed "being for death" with the open "being faced with death", "being against death" (p. 480).

Thus, as Ricoeur explains, "the historian gives to death a corporeity, a materiality, which the philosopher [Heidegger] had put aside" in relegating the historian's past to the merely manipulable. At the same time the historian also makes emerge another essential category of being historical, viz., "being in debt." This "bridge concept" assures the connection between the future and the past in so far as "it represents the material or symbolic connection between the generations before their becoming the 'absent of history'" (p. 472). And in this context, that of historiogra-

phy, debt-heritage (guilt), instead of being "de-moralized" – "*disculpation*"
– as in Heidegger, takes on the possibility of culpability, moral fault. To
follow Heidegger, debt/guilt that is morally neutralized ("stripped of its
sting of guilt") would be "deplorable in the case of a historical judgment
bearing on notorious crimes." For Ricoeur, "fault must reassume its place
in a precise stage of the historical judgment, when the historian's under-
standing has been confronted with some verified crimes"; then, he says,
"the notion of wrong done to the other preserves the properly ethical
dimension of debt, its culpable dimension" (p. 473). Or put differently,
there might be said to be two phases in debt/guilt: in general it is
"demoralized," but in a second phase, in special cases, for example, the
Holocaust, there must be moral judgment (p. 497). In other words, there
still remains the "morally neutral" concept of debt in historiography, viz.,
"debt-heritage," but in a dialectic: in the context enriched by pardon,
Ricoeur says (in his concluding reflections), we can say "forget the debt"
when it borders on fault; but we cannot say it when it "signifies recognition
of heritage. A subtle work of disconnecting and connecting is to be
pursued at the very heart of debt: on one side, disconnection from fault,
on the other, connection to a debtor forever insolvent. Debt without fault.
Debt laid bare. Where one again encounters debt owed to the dead and
history as sepulchre" (p. 653).

Thus, in terms of Ricoeur's quasi-Heideggerian approach, the intimacy
of care in the light of death can be recognized as informing and perhaps
intensifying the historians' sense of debt. The dialogue Ricoeur is promot-
ing between the philosopher and the historian is a dialogue which requires
the adaptations of Heideggerian rigidities – e.g., moderating the focus on
the future and the isolation of "being-unto-death" from the death of
others; as well as, on the part of historians, attenuations of the historio-
graphic focus exclusively on the past. Considering the depth of his study
of both sides – both "interlocutors" – it is such a dialogue that might
well be one of the main results of Ricoeur's recent work.

SUMMING UP

The theme of Being-unto-death motivated by care and its associated debt,
enables Ricoeur to fill out his innovative notion of historical reference –
"representance" – and extend care to history. Where Heidegger despaired
of the historians' capacity to incorporate the "has been" of historicity,
because of their (inauthentic) preoccupation – in Heidegger' s view – with
the "finished "past, Ricoeur shows that this "has been" is in fact operative

in representance. Representance can be described, then, as the key concept superseding, or, better, synthesizing representation, reference as well as "mentalities" in historical thinking and writing (p. 473). A further dimension of "representance" resides in the fact that it incorporates attestation and its implicit affective component, so that there is set out here a generalized motivational dynamism that can and should be tapped into, viz., care as a broad band field of meaning for the present-day writer and reader. In *Oneself as Another*, Ricoeur uses the term "attestation-conscience" and, following Heidegger, finds this not just a matter of affectivity – mood, emotion, "value-response", etc. – but "inscribed in the problematic of truth"[22] (p. 350).

From another angle it can be said that with representance Ricoeur is implicitly incorporating Nietzschean "monumental" history without setting up an opposition with "antiquarian" (scholarly) history – historiography. At the same time he is challenging the postmodern skepticism of the neo-Nietzscheans, which in effect would reduce history to fiction. And yet he has also incorporated the *creative* moment in terms of what he calls the "literary phase" of the writing process, which involves the formulation of plots – "quasi-plots" of "singular causal imputation," – explanatory plots that are peopled not only with effective individuals and actions, but also with quasi-characters and quasi-events.[23] In this phase, too, we find the exploitation of literary devices, prosody, figures of speech, etc. And it is through such controlled creativity that our aspirations for truth in historiography are met, even as we rethink, rewrite and reread historiography in the on-going "conflict of interpretations." But, of course, with all these dimensions Ricoeur recognizes the "precariousness" of representance with its dependence on memory, on the vicissitudes of archives, libraries, etc.

EPIGRAPH

I have employed a mostly expository procedure mainly in order to capture some of the detail and subtlety of Ricoeur's argumentative text(s), especially *La Mémoire, L'Histoire, L'Oubli.* This is also an extensive text, which would require a much more extensive treatment to spell out its main themes, not to speak of doing justice to its systematic character. All the same, I have tried to focus on some sub-themes that represent important currents in Ricoeur's thought that have so far gone largely unnoticed, and that illustrate the creativity in his thought as he tries to bring hermeneutic phenomenology into current debates surrounding historical

thinking and writing, not only in France, but in Germany and English-speaking venues.

I have kept critique to a minimum, not because I don't see any possible weaknesses in Ricoeur's positions, but because I want to stress their importance for the areas of applied phenomenology too often underplayed – as well as for the continuation of the phenomenological tradition in general. I would agree with Ricoeur's own assessment of representance as precarious, but consider it a valid risk to be taken against the potential trivializing of history in post-modern positions, as well as the would-be "scientific" positivist approaches to history that lose its narrative power and relevance.

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NOTES

[1]   P. Ricoeur, (Paris: Editions du Seuil, 2000); numbers in parentheses will refer to pages in this text.
[2]   See Ricoeur's "Intellectual Autobiography," in Lewis E. Hahn, *The Philosophy of Paul Ricoeur* (Chicago: Open Court, 1995).
[3]   See *Oneself as Another* (trans. K. Blamey) (Chicago; University of Chicago Press, 1992) and *What Makes Us Think? Nature and the Rule* (New York: Columbia University Press, 2000), pp. 24–25.
[4]   E.g., Andre LeCocque and Paul Ricoeur, *Thinking Biblically: Exegetical and Hermeneutical Studies,* David Pellauer (trans) (Chicago: Chicago University Press, 1998).
[5]   P. Ricoeur, *Conflict of Interpretations*, Don Ihde (ed.) (Evanston: Northwestern University Press, 1974), p. 19.
[6]   "La marque du passé," *Revue de Metaphysique et de Morale*, No. 1/1998.
[7]   Martin Heidegger, *Being and Time* (trans. J. Stambaugh) (Albany: Suny Press, 1996).
[8]   Paul Ricoeur, *Time and Narrative* 1, trans. K. Blamey and D. Pellauer (Chicago: University of Chicago Press, 1984).
[9]   For example, E. Levinas, *Totalité et Infini* (La Haye: Nijhoff, 1961).
[10]   *Oneself as Another*, p. 328.
[11]   E. Levinas, op. cit., p. 210.
[12]   Ibid., p. 212.
[13]   Ibid., p. 213.
[14]   For example, in "Intellectual Biography," op. cit., pp. 52–53.
[15]   In "La marque du passé," Ricoeur points out that attestation is based on testimony and, like testimony, epistemically stands between "doxic belief" and the absolute certainty of "episteme," p. 17.
[16]   P. Ricoeur, *Temps et Recit* (Paris: Editions du Seuil, 1985), pp. 203–205. The translators have chosen not to use the English equivalent of this term, p. 143.
[17]   That is, Saussure has been misunderstood.
[18]   *Time and Narrative* 1.
[19]   *Time and Narrative* 3, p. 100.

20   It should be noted that the word "debt" here derives from the French translation "*dette*" of the German "*Schuld*" in Heidegger, usually translated into English as "guilt." So, while something is lost, perhaps, between "Schuld" and debt, there is also something achieved: the de-moralizing effect that makes the term "debt" in [Heideggerian] philosophy more compatible with its use in historiography. It should also be noted that "culpabilité" in French seems to serve as a marker for a stronger meaning of guilt than is captured by "dette."

21   Paul Ricoeur, "Memory, Forgetfulness, and History," *History, Memory, and Action*, The Israel Academy of Sciences and Humanity, *The Jerusalem Philosophical Quarterly* 45 (July 1996): pp. 4–5.

22   *Oneself as Another*, p. 350.

23   *Time and Narrative* 1, chapter 3.

MIECZYSŁAW PAWEŁ MIGOŃ

THE PRODUCTIVE FUNCTION OF THE WILL IN THE PHILOSOPHICAL THOUGHT OF WILLIAM JAMES

INTRODUCTION

The aim of this paper is to present William James' conception of free-will, in its productive function that equalizes human cognition and human activity. Moreover, the author of this paper would like to show that another Jamesian concept, the will to believe, is the multiaspective character present in the formation of a new "inner" man. Next, I shall also show that the consequences of the assumed teleological feature of human nature can particularly be seen in relation to the agent of the will. Afterwards, firstly, I will mention the definition of pragmatic truth and compare this to classical definitions of truth, making particular reference to the correspondence theory of truth. Secondly, I will analyze, one after the other, James' conceptions, of pluralism and meliorism.

Finally, I will undertake an analysis of the connection of "the pragmata" (as "useful things") with the productive will in the anthropological aspect. With the issue of "the quality" of life in reference to others, i.e., of the "correct arrangement" of society, we see the creative will to believe in a better "tomorrow" as tied, through the possession of "the reflective equilibrium", to practical consequences for our entelechial humanity.

I. TOWARDS THE PRODUCTIVE FUNCTION OF THE WILL

The free-will is one of the main issues for the objectiveness of the anthropological philosophy and the philosophy of life, etc. For James, the notion of "the will" serves to bestow the meaningfullness upon human life. So, James' pragmatism appears to us – in addition to being a type of philosophy of culture – to present a version of the philosophy of life.

In his psychological philosophy, the stream of consciousness unites sensations, imaginations, feelings, will, memory and thoughts. Next, according to James, the free-will is the principal shape of the activity of the subject. Hence, it is just an agent which defines the cognition and aquires in this its world-picture. Free-will as the agent overcomes the chaos of the stream of kinds of experiences to shape them, to bestow

direction on them and create experience out of chaos. That is why all objects of thinking are geared to those of will.

Moreover, the stream of consciousness always exists as a class of indifferent data. It is defined and shaped through the element of interest, through the attention of the ego. So, the will differentiates (as a psychic act) objects and ideas for the empirical ego. In other words, the will plays the fundamental role for organizing and shaping the field of consciousness.[1]

Through the purposeful, directed attitude of the consciousness on the concrete data appears an occasion to make the identity between the object of thought and the one of the will. I think that the process of cognition ties, strictly, with the formation of objects of will. And so, the premises exist to possibly conclude that there has appeared a transformation of objects of the cognition into objects of the will.

However, "the pragmatic method in such cases, is to try to interpret such a notion by tracing its respective practical consequences".[2] Then, "if you claim that any idea is true, assign at the same time some difference that its being true will make in some possible person's history and we shall know not only just what you are really claiming but also how important an issue it is and how to go to work to verify the claim".[3] No doubt the productive function of the will contributes to the formation of the habit of this activity in general.

The teleological agent (the will) appears everywhere within the thinking of the subject and leads to the entire unification of experience. It bestows homogeneity upon all activities.

Through this teleological impetus, I believe that William James tries to unite thought with life and cognition with activity/action through the productive function of the will for realization of practical purposes. If this is the case, one could speak about the coherence between the category of the will and the category of utility.

II. THE MULTIASPECTIVAL NATURE OF "THE WILL TO BELIEVE"

For James, "the free-will question arises as regards belief. If our will, are indeterminate, so must our beliefs be, etc. The first act of free-will, in short, would naturally be to believe in free-will, etc.".[4] However, "that theory will be most generally believed which, besides offering as objects able to account satisfactorily for our sensible experiences, also offers those which are most interesting, those which appeal most urgently to our aesthetic, emotional and active needs. So here, in the higher intellectual

life, the same selection among general conceptions goes on which went on among the sensations themselves".[5]

According to James, human freedom gives to us the belief in free will, and also embraces solely live options, which can not determine the intellect of the concrete individuum by themselves. In my conception, these live options can be related to "meaning things", and "the pragmata" – in the life-world. In the logical sense, a man experiences in his psychical act "the meaning thing" which is, next, identified with "the pragmata" in the mental act. In turn, I can relate both of them to the natural world/the life-world.

There is such a formula: $(M = P) \equiv (x)(Mx = Px)$.

These sentences are equivalent in the sense of the identity of logical values and also the equivalence of predicates. In other words, the notion of "the will to believe" is "at stake" with another notion, i.e., "utility" in the limited sense.

It should be underlined here that a "pure" discernment of the intellect with reference to the logical operation is not accidental. But, it is not solely the agent which forms the "human" of the system of knowledge as reality. Apart from the will, the passions, the emotions, participate also in bestowing shape to reality.

According to James, there are human passions which can influence the choice between statements. It is a fact, then, that the *conditio sine qua non* for establishment of the intellectual "republic" is then mutual in respect to one's liberty of thought. Well, only then shall we live when we permit others to live.

I believe that philosophers go beyond the limitations of human psychic life to approach and even access the live Spirit. If even the specificity of psychic life takes up "things" in the cosmic dimension, this cannot be identified with spiritual life, just as one piece of the live Spirit. It is the silent region of the one, in which we live the lonely life through our inclinations or disinclinations of faith, and anxiety. Here is the most deeply placed element of our nature.

Then, for James, the destruction of the inner attitude means that the whole of the radiancy of the luminousness of existence vanishes at one stroke. The consciousness of rationality as well as "the will to believe" are maintained through the live self, which oscillates among its "lower" and "higher" spiritual states.

I think that the phenomenon of "the will to believe" begins in an extention from the subconscious sphere, through the conscious one, to the superconscious sphere (the mystical sphere). This is the reason for

stating that this phenomenon has a dynamic character, i.e., through the appearance of the will in the psychic and spiritual form.

But, because the concept of the "will to believe" is heterogenous, I can also speak about its multiaspective character. In the wider range of comprehending the "will to believe", for instance, our "suitable" tolerance expresses the approval for "private" convictions or attitudes (etc.) in relation to other persons. That is why James attached so much importance to the statement that then only we shall live when we allow others to live in the practical affairs as well as the intellectual ones.

III. TOWARDS "THE INNER MAN"

In "The Varieties of Religious Experience," James separated "the higher" and "lower" states of the spirit within man. However, these are tied to the nervous system and the temperament. It should be noted, however, that James did not declare naturalization of the spiritual life.

According to James, human spirituality appears partly as conscious or superconscious, but mainly still as subconscious. In our spirituality the subconscious consists of our unity with the Divine. I believe that the notion of "the subconscious self" does not exclude higher influences, in particular, until they are disclosed. It is true that "we strew it with our blunders, our misdeeds, our lost opportunities, with all the memorials of our inadequacy to our vocation".[6] Fortunately, there still lurks in the impetous force of the "higher" a susceptibility to and a subjugation of the "lower". Also, we meet in the spiritual life with the gradual way as well as the sudden one of inner unification.

However, the self, hitherto split and conscious of something being wrong as "the lower" ego attains grace, whether it does so gradually or suddenly, just unites and becomes, simply, conscious, "higher" and happy through the stronger support on religious foundations. James did not exclude the existence of such higher forces which are able to touch us immediately. "The psychological condition of their doing so might be our possession of a subconscious region which alone should yield access to them".[7] Regarding the unification, James refers to the higher emotional state which follows usually after the lower, and often "expresses" just this, as if "the lower" were actively driven out through the "higher".

For "the imagination" of the "state of affairs" is needed not only the consciousness of the ordinary field, with its usual centre and margin, but an addition thereto in the shape of a set of memories, thoughts and feelings which are extra-marginal and outside of the primary conscious-

ness altogether, but yet must be classed as conscious facts of some sort, able to reveal their presence by unmistakable signs.[8]

By no means, "the hubbub of the waking life might close a door which in the dreamy subliminal might remain ajar or open".[9] It is true that the so-called higher spiritual ideals are maintained by the suspension of lower desires.

For James, it is no paradox that these lower desires "remain" in suspension, but something completely rational. Also, it is true that mystical states are not endurable for any length of time. I think that James tied mystical states, as well as unmystical ones, for instance, acts of introspection, etc. – as veritable spiritual states of the self (the human subject) – with "the higher" 'I'. According to James, "in them the unlimited absorbs the limits and peacefully closes the account".[10]

It is also true that "along with the wrong part there is thus a better part of him, even though it may be but a most helpless germ".[11] Indeed, a man becomes conscious that this higher part is conterminous and continuous with the same quality, "which is operative in the universe outside of him, and which he can keep in working touch with, and in a fashion get on board of and save himself when all his lower being has gone to pieces in the wreck".[12]

To be sure, nobody can take our place when realizing our "inner" man. However, the sublime form of life which is non-fanatical piety and does not oppose humanity in general, must be related to others somehow. And so, such a form can become the cultural pattern for the concrete shape of the holiness. Therefore, "the saints are authors, actors, increases of goodness".[13] "The saints' extravagance of human tenderness, are the great torch-bearer of this belief, the clearers of the darkness".[14] Moreover, "they are impregnators of the world, vivifiers and animators of potentialities of goodness which but for them would lie forever dormant".[15]

If there exist, at all, higher forces which are able to influence us, then they can have the access to us solely through the subconscious door. I think that apart from the consciousness of the urge (the pre-impulse) towards truthfulness and the probity of forms of life, a need also appears to us to feel separate from the same "tissue" of life of moral ideals and religious patterns of holiness (for example, the pattern of the holiness of life according to St. Francis of Assisi (1181/1182–1226 A.D.)). Our higher self ("the higher" 'I') enters – at the instance of the productive will – into relation with harmonic synergy to "something" boundlessly greater.

In the dynamism of the "inner" man, "the conscious person is continuous with a wider self through which saving experiences come, a

positive content of religious experience which, it seems to me, is literally
and objectively true as far as it goes".[16] For James, "the most interesting
and valuable things about a man are usually his over beliefs".[17]

For instance, the "lower" self is defined as nervous, restless and tense.
Under the influence of the private act of faith, this quiets quickly enough
and passes to a state of the "higher" self.

I believe that in the pragmatic thought of James occurs a specific
"gearness" of practical moral convictions and of religious attitudes – on
the "higher" state of the human spirituality, i.e., the consciousness of "the
higher" 'I' (implic., the "inner" man). According to James, "our primary
wide-awake consciousness throws open our senses to the touch of things
material, so it is logically conceivable that if there be higher spiritual
agencies that can directly touch us"[18]. However, "through the subcon-
scious part of it we are already one with the Divine with any miracle of
grace, or abrupt creation of a new inner man".[19]

The experience of "the lower" 'I' within ourselves is the phenomenon
of our moral shortcoming, the weakness of faith and even the decline in
a sin. In relation to this, one should note that within the field of (the
stream of) consciousness, one experiences the lack of the integrating 'I'
(because we experience "the lower" 'I') as well as the integrating 'I', i.e.,
"the higher" 'I'.

IV. THE TELEOLOGICAL CHARACTER OF THE NOTION OF "HUMAN NATURE"

I believe that the notion of "human nature" is homogeneous in character.
In turn, the human condition is heterogeneous in its character. In the
logical sense, both of them are conceivable as singular sets which intersect
each other.

In my mind, human nature as well as the human condition are the
common foundation of being and its concretization, which appears in
their concrete existence *hic et nunc* and just through its "higher" and
"lower" forms of humanity, in general. Therefore, they are pivotal notions
for such regions of human knowledge as philosophical anthropology and
the philosophy of life.

Indeed, James bestowed on the notion of "human nature" a teleological
character, teleological feature. Moreover, he said that the fundamental
depth of the human being is, simply, its faith.

In his pragmatic manner of thinking, James appears to relate this issue
of faith to "utility". However, he does not say they are identical. Thereby,

one could here speak about the phenomenal approaching of both notions in James' thought, i.e., "the human condition" to "the utility".

Yet, the latter notion can be conceived as the value in the midst of the other ones, for example, "dignity" or "pleasure". That is why the author of this paper excludes the dominance of the feature of "to be useful" in reference to "the human condition".

First of all, in the wider range, I may speak about the function of "the proficiency" of this. But, then, I should take into account, for instance, circumstances of life and other factors (functions), etc. In that connection, James wrote: "Take, for example, any of us in this room with the ideals he cherishes and is willing to live and work for. Every such ideal realized will be one moment in the world's salvation. But these particular ideals are not bare abstract possibilities. They are grounded, they are live possibilities, for we are their live champions and pledges, and if the complementary conditions come and add themselves, our ideals will become actual things".[20]

To continue, the philosopher asked: "What now are the complementary conditions?"[21] And he gave an answer, that "they are first such a mixture of things as will in the fullness of time give us a chance, a gap that we can spring into, and, finally, our act".[22]

In my mind, the teleological agent is one of these fundamental features of human nature and the human condition alike. In fact, James did not analyze in depth the notion of "the human condition" from the point of view of his pragmatic thinking and also its practical consequences. Still, the so-called conjunctive, i.e., "the ideal(s)" and "the condition(s)", in the sense of the numerous pair of metaobjects, can be a creative inspiration – as I think – to further investigations in the fields of moral philosophy, social philosophy, business ethics, etc.

Moreover, I believe that James' thinking can anticipate "the harmonization" or "the agreeement together" of human nature and the human condition in the direction of 'a common' conduct of the human person. In this context, James can also state that our conduct informs us, essentially, about the final fact of our cognition. In my mind, it is analogous to the cognition, for example, "the pragmata"-in-the life-world.

In addition, I may speak about the reference of "the human condition" to "the pragmata" *hic et nunc*. In general, an issue of human nature is strictly tied with the function of the productive will. James did proportionally devote some place in his works to this issue.

In my comprehension of the matter, the consequence of the assumed, i.e., teleological, character of human nature consists in the increase of the

category of will to the order of principle and, after, to its treatment likewise of thought and of life. However, I find "the pragmata" in reference with "the mental" live option, i.e., in the experience of one's subject. I think that the will in this manner (as phenomenal, analogous to the principle of intentionality) directs the activity of the subject. I believe that this activity embraces "the pragmata" as the "useful" things.

First of all, in my mind, their influence on the subject is limited. It is important for my further considerations that, in this way, I am able to surpass the scheme of experience which was fixed through empiricism and its conception of the subject as passively receiving the sensations – the so-called conception of Condillac's dower. For James, the pragmatic theory of experience does not announce the subordination of thought to life, or of cognition to action.

Here, I may interpret this thread of the philosophical thought of James in the context of my concept of the pragmata such that "the rightness" and "the right of the choice" are "vehicles" of what is "to be useful" in human life. To my mind, James began his efforts – in the first place – to conjoin the notion of "the human nature" to "human action" through bestowing on both of them teleological natures. He even bestowed upon the mind a teleological character. In this perspective, a question of the truth about human nature and human action and freedom, etc., stands before us to be elucidated.

V. SOME REMARKS ON WILLIAM JAMES' CONCEPTION OF PRAGMATIC TRUTH

James states that "truth for us is simply a collective name for manifestation, processes, just as health, wealth, strength, etc.".[23] He also draws our attention to the fact that "the quality of truth, obtaining ante rem, pragmatically means, then, the fact that in such a world innumerable ideas, work better by their indirect or possible than by their direct and actual verification".[24]

Here, one should state that the will is the fundamental agent of the ascent to the truth or not. Therefore, the truth for us comes only out of objects that interest our will. So, the creation of judgments, of convictions as well as of definitions of their truthfulness is a work of one and the same will.

Thus James' investigation into the question "What is a truth?" will be tied to its practical consequences, i.e., what can have some meaning or make some difference in an individual life. According to James, "an idea

is true so long as to believe it is profitable to our lives".[25] Then, "true ideas are those that we can assimilate, validate, corraborate, and verify. False ideas are those that we cannot".[26]

Yet, "the truth of an idea is not a stagnant property inherent in it. Truth happens to an idea. It becomes true, is made true by events. Its verity is in fact an event, a process, the process namely of its verifying itself, its verification. Its validity is the process of its validation".[27] Furthermore, James states, that "the true (...) is only the expedient in the way of our thinking, just as the right is only the expedient in the way of our behaving".[28] Then, in the pragmatic view, "the truth-relation is that it has a definite content, and that everything in it is experienceable".[29] It is obvious that the possession of the truth is not a purpose in itself, but only the initial medium to a different vital satisfaction.

And so, James' pragmatism moves the issue of the truth from the sphere of thought to the sphere of action, for which it is only an element. In other words, in the pragmatic sense, the value of the cognition cannot be estimated or known in separation from life.

At present, I would like to ask: Is there not, in James' type of pragmatic truth, a classical definition hidden? Notice that, for Aristotle of Stageira (384–322 B.C.) and St. Thomas of Aquinas (1225–1274 A.D.), the truth is the agreement of thought with reality. Some philosophers are inclined to treat James' conception of the truth as the classical type, for example, as in A. B. Stępień[30] and others.

In turn, according to the correspondence theory of truth, a sentence: "The grass is green" corresponds with facts, i.e., the grass is green. I believe that the correspondence theory of truth does not violate the quality of the pragmatic theory of truth, although it implies that it is not sufficient. Notice, for example, A. Tarski's claim that the notion of "the correspondence" and of "the truth" in general can be vindicated. Moreover, according to K. Popper,[31] there does not exist the criterion of truth for the theory of correspondence.

VI. A SHORT CHARACTERIZATION OF WILLIAM JAMES' CONCEPTION OF PLURALISM AND OF MELIORISM

James argued for a pluralistic picture of reality in his pragmatic philosophy. In his mind, philosophical monism (especially, the New-Hegelian) was not in agreement with experience. Instead of monism, pluralism is the consequence of his radical empiricism.

And so, I can assent to fact on the basis of experience. For James, the world is the many – considering several things: individuals, subjects cognizing and participating in this, and also considering the variety, the riches of experience. Experience is not only sensation, but the whole of experiences coming within the human consciousness.

I believe that pluralism represented for James the philosophy of empiricism as well as the philosophy of life. First of all, the activity of the empirical 'I' relies on "the suggestion" on the will "side" and on remaining in the world of one's own production, which is as a rule in agreement with the will.

It is a fact that James endeavoured to eliminate a number of the basic oppositions which appear in experience and in the natural world/life-world such as: (1) the subject $<->$ the object; (2) the thought $<->$ the will; (3) the thought $<->$ the action; (4) the purpose $<->$ the result; (5) the activity $<->$ the product.

I believe that the notion of "intentionality" and the so-called theory of the intention of signification was well known to James. In my mind, for the philosopher, "intentionality" as well as the theory of the intention of signification, was *a priori* not only with reference to the design of "the reduction", of opposition among both notions, for instance "the thought" $<->$ "the will", etc., but also to the human person in general.

One could say that the will functions by considering "I". In turn, the reality is "anchored" inside 'I' then this will be qualified though his needs and interests. And so, the choice of the pluralistic option is characterized as the pragmatic one. This can be interpreted as the pluralistic outlook upon life rather than the monistic one. Because there appears the possibility of the existence-in-the-world as harmonized. Hence, formation, creation and activity are the fundamental moments of pluralism.

James notes that the pluralistic world is not simply given to us, but we have simply a large part in creating it. The creation of the "individual" and of the "private" world is a spontaneous "unreflective" activity. I believe that the question of subjectivity, for example "to be free", etc., is simply, the key to the explication of the permanent and complete character of experience by the pragmatist.

Thus, James overcame the old mechanical schema of experience. Knowledge about the stream of consciousness with reference to the empirical 'I' as the personal indicates that he is the only, and therefore can not be the common. However, the individual history and will are agents which create the structure of experience. Indeed, the fragmentary knowledge about the man and the world is actualized through the will.

Although we possess the so-called "knowledge at hand",[32] more than this is necessary for us to have practical wisdom. That is why James' conception of the pluralistic world unites two seemingly incompatible tendencies: the spontaneous creation of reality and the adaptation to the surroundings/the environment.

The essential consequence of pluralism is the attempt by James to identify the reality of facts with the reality of purposes (implic. goods). So, the subject creates the object of his experience, his thought and his life which is directed first of all through his uncognizing nature manifested in the will. Therefore, the subjective knowledge about facts, things of the world, is neither indifferent or equivalent, but relativized to consciousness, the will, desires, needs and aspirations, etc. This world constituted through the will of the subject is, in the opinion of James, a world of goods. Therefore, all of its elements are connected with 'I' and, as regards the function of the productive will which influences the transformation, its objects.

Here, there appear the questions: Is God's Will through the function of this productive will limited? Does this not make the role of the Will of God in the world finite?

I believe that James was conscious of the existence of the good as well as evil in the human world. Then, there are objects of human feelings and desires which are "rooted" in live minds, but not in the Absolute Being.

In James' mind, one of the tasks of philosophy is to define the perspectives of the future and to indicate the directions of development which people ought to realize. In connection with this, James said that "any kind of influence whatever helps to make the world one, so far as you can follow it from next to next. You may then say that 'the world is One', – meaning in these respects, namely, and just so far as they obtain. But just as definitely is it not – so far as they do not obtain, and there is no species of connection which will not fail, if, instead of choosing conductors for it you choose non-conductors. You are then arrested at your very first step and have to write the world down as pure mainly from that particular point of view. If our intellect had been as much interested in disjunctive as it is conjunctive relations, philosophy would have equally successfully celebrated the world's disunion".[33]

I believe that the question of "the one" and of "the many" in the world is solvable with reference to the pragmatic concept of being. Hence, James endeavoured to elucidate the notion of "the being"; the notion of "the one" to a set of things in accordance with their generic unity; and one of

"the many" to the same set of ones, but, this time, to treat of this as the distributive.

James wrote that "the great point is to notice that the oneness and the manyness are absolutely co-ordinate here. Neither is primordial or more essential or excellent than the other. Just as with space, whose separating of things seems exactly on a par with its uniting of them, but sometimes one function and sometimes the other is what comes home to us most, so, in our general dealings with the world of influences, we now need non-conductors, and wisdom lies in knowing which is which at the appropriate moment".[34]

In my concept of "the pragmata", they are the kind (*genus proximum*) as well as the specimen (*differentia specifica*), useful things among the others kinds of things. Still, each of these useful things is different. James said that "the most important sort of union that obtains among things, pragmatically speaking, is their generic unity. Things exist in kinds, there are many specimens in each kind, and what, the 'kind' implies for one specimen, it implies also for every other specimen of that kind".[35]

I think that James, through the implementation of the notion of "the generic unity" of things, underlined the role of the ontic states within Being. These states appear as the parts of the world's being. He states that "the existence of so much generic unity in things is thus perhaps the momentous pragmatic specification of what it may mean to say "the world is One".[36] Moreover, he underlined the so-called "unity of purpose" in relation to the world's One (as the Being). Then, "another specification of what the phrase 'the world is one' may mean is unity of purpose".[37] In turn, "aesthetic union among things also obtains, and is very analogous to teleological union".[38]

I believe that in the pragmatic philosophy of James there occurred an increase of the denotation of the concept (the category) of "existence". Apart from the rational aspect of Being, one should speak about the voluntary aspect of Being. Both aspects are intertwined with the emotional aspect. Then, "the import of the difference between pragmatism and naturalism is now in sight throughout its whole extent".[39]

Next, "the essential contrast is that for rationalism, reality is ready-made and complete from all eternity, while for pragmatism it is still in the making, and awaits part of its complexion from the future".[40] In the context of being, the category of "existence" is tied with the category of "creativity". For James, this means that reality cannot be simply "given", but also must be "added". Not being "reality", but only our belief about reality, this "addition" is that in reality which contains human elements,

"in the only sense in which can be knowledge of anything".[41] Therefore, "it is identically our pragmatic conception. In our cognitive as well as in our active life we are creative. We add, both to the subject and the predicate part of reality".[42]

I think that the function of the productive will is best understood in relation to the doctrine of meliorism. The imagination of a melioristic world in the ethical thought of James showed, I believe, that this world will succeed all the more if such forces act to its advantage. But, without the profession of a belief in "a better tomorrow", the world never became more excellent. Therefore, the belief is one of the indispensable "rights" of our mind.

In fact, James appreciated the belief for the creative agent-in-the world. In other words, the above assumed that people as well as God are powerless before the demands of the heart.

I believe that James was concerned to pay particular attention to the dimension of personal feelings, desires, and aspirations in the frame formed already by human convictions, with reference to a "today" and "tomorrow" of the human of the social world. With the individual productive will, they decide on "the force" of the personal convictions and also the beliefs. Therefore, none of us should deny others the right to a personal attitude belief, conduct in accordance with their own conviction.

The harmony between "the empirical" 'I' and the world will be realized, if aspirations and their achievements are – on the one hand – overlapped and distributed – on the other – in the same will. According to James, "the empirical" 'I' develops to "higher" and "lower" spiritual states. In his opinion, "the higher" mind feels the high standing of the absolute eternal things which go beyond common sense, contrasted with the "lower" mind that advocates simplificated, circulated opinions.

I think that just here the "lower" mind or the "lower" 'I' prefers schematic thinking about people, the human world, etc., thereby indicating the limitation of the influence of God's Will over human decisions in this world. Moreover, this mind sentenced God to "the finite". Anyway, I do not believe that James defined His "finite" in that tendentious way.

Firstly, he assumed the existence of God's "unseen" Light in humans in the subconscious sphere, and the existence of His "Lightness"/"the Present" within the conscious and of the superconscious sphere. Secondly, the humanistic attitude of James was tied to an awareness of the limits of the human and the moral order, and of personal merit in connection with acts for the whole. Lastly, James' conception of humanism possesses one dominant feature, it is "theistic".

And so, in this pragmatic philosophy there appeared the need for perceiving the eternal of the moral order as the deepest presentiment of the human heart. James' theism represents an acceptance of the eternal order as the moral.

According to James, this order bears upon salvation. He asked: "What does this mean pragmatically?"[43] Next, he gave the answer to this question: "It means not only that there are no preventive conditions present, but that some of the conditions of production of the possible thing actually are here".[44] Now, "let us apply this notion to the salvation of the world. What does it pragmatically mean to say that this is possible? It means that some of the conditions of the world's deliverance do actually exist. The more of them that exist, the fewer preventing conditions you can find, the better-grounded is salvation's possibility, the more probable does the fact of deliverance become".[45]

James' meliorism thus stands "midway", between optimism and pessimism. Hence, meliorism treats salvation as neither necessary nor impossible. "It treats it as a possibility the more numerous the actual conditions of salvation become".[46] For James, "some conditions of the world's salvation are actually existent, and she cannot possibly close her eyes to this fact: and should the residual conditions come salvation would become an accomplished reality".[47]

I believe, that the "higher" mind which is filled through belief, simply overcomes the schematism of one's thinking and becomes a practitioner of the knowledge of the "*sub specie aetarnitatis*". Then, the question of "the finity" of God-in-the world with a "sufficient reason" for higher harmony of the man within the Divine (= God) disappears. Furthermore, the horizon of man's purposes and interests represents limits of reality. However, these purposes and interests are changed incessantly; and, therefore, so is reality.

VII. THE PRAGMATA-IN-THE LIFE-WORLD AND THE *HOMO TECHNOLOGICUS*

The individual things (the *differentia specifica*) which belong to the different species, but, first of all, to the set (the *genus proximum*) of useful things, I define as "the pragmata". The function of the productive will does not vanish with reference to the human situation in which their realm becomes visible. In our technological era, we deal with the other point of view as regards the so-called "live options" of the pragmata.

I state that the pragmata as "the useful things" went beyond these "live options". It is the truth that "the picture" of the melioristic world by James appeared to be without conflict, in harmony. Hitherto, I could also "meet" in his pragmatic thought four types of man, considering anthropological philosophy, i.e., "homo naturalis", "homo faber", "homo ethicus", and "homo religiosus". In my mind, these types of man are related to the notions, viz., "pluralism", "meliorism", "humanism", and "theism".

One can also speak about the so-called reflective equilibrium in relation to these types. For, the *conditio sine qua non* of this "equilibrium" is there to maintain the harmony among the "empirical" 'I' and the world.

Just now, the introduction of the other type, i.e., "*homo technologicus*" disturbs this equilibrium between them. In agreement with A. G. Van Melsen,[48] I would like to note that in the frames of the technological order the "immature" structure appears in contrast with the nature of the animated ones. Moreover, the type "*homo technologicus*" must not become predominant in relation to the other four types, because there exists a potenial danger to limit "pluralism", "humanism", "meliorism" and even "theism" in the life-world. In other words, "*homo technologicus*" can limit the field of influence of other pragmata considering the live options.

Since, as I believe, the employment of the notion of the "*homo technologicus*" is not precise, because his "technological self" 'I' is "self-realization" as well as the "self-sufficient" continually through new technologies. That "technological" 'I' carries along the tendency to be fixed in place. To be sure, this does not realize the ideal of humanity.

Futhermore, the "*homo technologicus*" cannot become the only anthropological agent, as well as the vital one. In this context of my considerations, James' statement that "most of us, I say, would therefore welcome the proposition and add our fiat to the fiat of the creator"[49] is still current. In general, the question is whether the concrete man should tend towards, "to have" or "to be".

I think that man's fiat is strictly tied with the human "to be". Here, the productive function of the will plays a pivotal role in the formation of our humanity. For James, it is important that "the education of the will may be taken in a broader or a narrower sense. In the broader sense, it means the whole of one's training to moral and prudential conduct, and of one's learning to adopt means to ends, involving the 'association of ideas', in all its varietes and complications together with the power of inhibiting impulses irrelevant to the ends desired, and of initiating move-

ments contributory thereto. It is the acquisition of these latter powers which I mean by the education of the will in the narrower sense. And it is in this sense alone that it is worthwhile to treat the matter here".[50] To add to this, "evidently the problem is that of the formation of new paths; and the only thing to do is to make hypotheses till we find some which seem to cover all the facts".[51]

Hence, a question of "the elevation" of "the quality" of life for the benefit of the "good arrangement" of society is strictly tied with the other question of the distribution of "the live options" amid these five types, within man's holistic structure at the instance of the productive will of the human person. In conclusion, I would like to underline that the greatness of James' pragmatic thought comes from his examination of the mid-way of human thinking and action in changing reality.

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NOTES

[1] See: Aron Gurwitsch, *Field of Consciousness*, Duquesne Studies, Psychological Series 2 (Pittsburgh: Duquesne University Press, 1964), pp. 309–318. See also: Alfred Schutz, "William James Concept of the Stream of Thought Phenomenologically Interpreted", in: *Collected Papers, Vol. III. Studies in Phenomenological Philosophy Phaenomenologica* 22 (The Hague: Martinus Nijhoff, 1966), pp. 1–14.
[2] William James, *Pragmatism. A New Name for Some Old Ways of Thinking* (London: Longmans, Green and Co., 1907), p. 45.
[3] William James, *The Principles of Psychology* (New York: Henry Holt and Company, Inc., 1890), in Amelie Rorty (ed.), *Pragmatic Philosophy. An Anthology* (Garden City, New York: Doubleday & Company, Inc., 1966), p. 159.
[4] Ibid., p. 144.
[5] Ibid., p. 143.
[6] William James, *The Varieties of Religious Experience* (New York: Longmans, Green and Co., 1902), p. 138.
[7] Ibid., p. 242.
[8] Ibid., p. 233.
[9] Ibid., p. 242
[10] Ibid., p. 416.
[11] Ibid., p. 508.
[12] Ibid.
[13] Ibid., p. 357.
[14] Ibid., pp. 357–358.
[15] Ibid., p. 358.

16   Ibid., p. 515.

17   Ibid.

18   Ibid., p. 242. Also see: Wayne Proudfoot, "William James on an Unseen Order", in *Harvard Theological Review* 93/1 (January, 2000), pp. 51–66; John B. Smith, "William James' Account of Mysticism: A Critical Appraisal", in Steven T. Katz (ed.), *Mysticism and Religious Traditions* (Oxford University Press, 1983), pp. 247–279.

19   Ibid., p. 100.

20   Op. cit. (*Pragmatism*), pp. 286–287.

21   Ibid., p. 287.

22   Ibid.

23   Ibid., p. 218.

24   Ibid., p.220.

25   Ibid., pp. 75–76.

26   William James, *The Meaning of Truth: A Sequel to Pragmatism* (New York: Longmans, Green and Co., 1909), in *Pragmatic Philosophy*, p. 173.

27   Ibid., pp. 173–174.

28   Ibid., p. 174.

29   Ibid.

30   Antoni B. Stępień, "Wstęp do filozofii", *Wyd. 3 Prace Wydziału Filozoficznego 65* (Lublin: Towarzystwo Naukowe KUL, 1995), s. 137.

31   Cf. Karl R. Popper, *Objective Knowledge* (Oxford University Press, 1979). Also compare: Willard Van Orman Quine, "The Pragmatists Place in Empiricism", in R. J. Mulvaney and Ph. M. Zeltner (eds.), *Pragmatism, Its Sources and Prospects* (University of South Carolina Press, 1981). To note, W. James in "Some Problems of Philosophy" (New York: Longmans, Green and Co., 1911, in *Pragmatic Philosophy*, p. 158) wrote that "the concept of 'man' to take an example, is three things: 1, the word itself; 2, a vague picture of the human form which has its own value in the way of beauty or not; and 3, an instrument for symbolizing certain objects from which we may expect human treatment when occasion arrives". In my mind, the philosopher approached to the type of man as "the homo faber". In order to reach wholly "the picture" of the man, that then must be regarded another three types of "his", viz., "the homo naturalis", "the homo ethicus" and "the homo religiosus".

32   I mention the notion of "the knowledge at hand" also with reference to "the pragmata".

33   Ibid. (*Pragmatism*), pp. 137–138.

34   Ibid., p. 138.

35   Ibid., p. 139.

36   Ibid., p. 140.

37   Ibid.

38   Ibid., p. 143.

39   Ibid., p. 257.

40   Ibid.

41   Ibid., p. 250.

42   Ibid., pp. 256–257.

43   Ibid., p. 284.

44   Ibid.

45   Ibid., p. 285.

46   Ibid., p. 286.

47   Ibid.

[48]   Cf. Andrew G. Van Melsen, *Science and Technology* (Pittsburgh: Duquesne University Press, 1961).
[49]   Op. cit. (*Pragmatism*), p. 291.
[50]   William James, *The Principles of Psychology*, Chap. XXVI, *Great Books of the Western World, Vol. 59* (Chicago: Encyclopaedia Britannica, Inc., 1952), p. 827.
[51]   Ibid., p. 828.

LESZEK PYRA

THE 'IS-OUGHT QUESTION' ONCE MORE RECONSIDERED

Motto: To be and ought to be: that is the question.[1]

It is very curious that both the authors claiming that there is no possibility of a logical shift from facts to values (norms), and those claiming something quite opposite, most often recall a famous passage from David Hume's *Treatise*, as ultimately settling the subject matter under discussion. Let me do the same in case the actual reader has no access to the *Treatise* at the moment. Hume wrote:

I cannot forbear adding to these reasonings an observation, which may, perhaps, be found of some importance. In every system of reality, which I have hitherto met with, I have always remarked, that the author proceeds for some time in the ordinary way of reasoning, and establishes the being of God, or makes observations concerning human affairs; when of a sudden I am surprised to find, that instead of the usual copulations of propositions, is, and is not, I meet with no proposition that is not connected with an ought, or ought not (...). This change is imperceptible; but is, however, of the last consequence. For as this ought, or ought not, expresses some new relation or affirmation, it is necessary that it should be observed and explained; and at the same time that a reason should be given, for what seems altogether inconceivable, how this new relation can be a deduction from others, which are entirely different from it. But as authors do not commonly use this precaution, I shall presume to recommend it to the readers; and am persuaded, that this small attention would subvert all the vulgar systems of morality, and let us see the distinction of vice and virtue is not founded merely on the relations of objects, nor is perceived by reason.[2]

What Hume here seems to underline is the lack of logical connection between descriptive and normative sentences whatsoever. No logical deduction is possible because conclusions cannot comprise elements which do not appear in premises. Hume's words passed hardly noticed for more than a hundred years, and only at the beginning of the 20th century they enjoyed a revival, so to speak. In 1903 George E. Moore's *Principia Ethica* appeared, and Hume's opinion was somehow brought to attention again by the philosopher from Cambridge, in the shape of the so-called *naturalistic fallacy* which, according to Moore, is the "fallacy which consists in identifying the simple notion which we mean by 'good'

with some other notion."[3] The notion was used in order to criticize both naturalistic and metaphysical systems of ethics which "are based on the naturalistic fallacy, in the sense that the commission of this fallacy has been the main cause of their wide acceptance."[4] In this context Moore notices that the predicate "good" cannot be reduced to any empirical characteristics and as such cannot be defined. He is especially inclined to criticize John Stuart Mill, who identified the predicate with "desirable". Therefore, the hedonistic ethic, as propagated by Mill, could not be grounded empirically, as Mill hoped to do. According to Moore Mill's trial represents a typical example of the naturalistic fallacy in ethics.

George Moore himself wanted to ground ethics in something not empirical, namely in the intuition of good. His position is sometimes called intuitionism in ethics. Intuitionism was then represented by some philosophers from Oxford, such as H. A. Prichard, W. D. Ross, and from Cambridge: C. D. Broad and A. C. Ewing. It does not mean, of course, that they did not differ among themselves; they differed, sometimes to a great extent, and the disputes they led often degenerated into heated, never-ending polemics.

The representatives of the so-called naturalism were in the minority, but nevertheless one can mention some great names here, too, representing especially American philosophy, like Ralph Barton Perry and John Dewey. They also differed as far as their views were concerned but, in general, were inclined to express the opinion that good may be reduced to certain empirical states which can be known through, first of all, internal experience, whereas ethics as such were thought to be of quasi-empirical status, similar to that of psychology.

The basic differences between naturalism and intuitionism can best be seen when one looks at them through the prism of ontology and epistemology.

According to naturalism the notion "good" either means a natural quality or can be reduced to natural qualities (ontological assumption!), and it somehow objectively exists, whereas from the point of view of epistemology good can be objectively known.

Unlike naturalism, intuitionism claims that good is a non-natural entity and cannot be known empirically, only intuitionally. When one moves into the sphere of metaethics, it should be underlined that the sentences about good are, both within naturalism and intuitionism, treated as possessing the logical quality of being either true or false.

To conclude: the polemics of naturalists with intuitionists regards mainly the problem of how good exists and how it can be known.

Then emotivism appeared with its critical attitude towards naturalism. According to emotivism, sentences about good cannot be verified empirically. Nothing corresponds to the predicate "good", neither in subject nor in object. Predicates like good, bad, etc. are simply a kind of exclamation. As such, ethical sentences have nothing in common with science; they belong simply to the sphere of emotions, feelings. On the other hand it is easily noticeable that sentences about values and norms are uttered every day by very many people: parents, teachers, priests, politicians, etc. Of course emotivists do not question this, but they think that such phenomena constitute the sphere of either moral psychology or sociology of morality. As far as ethics is concerned, only the linguistic sphere of valuing remains within its domain. Emotivism as such can be reduced to two assumptions: values do not exist objectively and they cannot be known empirically. Such a theoretical approach used to be called acognitivism, in contrast to cognitivism; the latter including both naturalism and intuitionism. Obviously such a theoretical paradigm led to the conclusion that ethics could not be science at all, it remained rather the creation of art; within the interest of ethics remained only the evaluative language of ethical statements, which meant, in fact, metaethical considerations. Emotivism was also interested in pragmatic aspects of values and norms. It should be noticed, however, that such was the first, and the main, stage of emotivism, which then seemed to evolve towards some trials of connecting description with valuing.

To conclude: there seem to be three main theoretical standpoints in regard to ethics – naturalism, intuitionism, and emotivism (acognitivism), differing among themselves in regard to ontological and epistemological status of values.

At the beginning of my presentation I mentioned that the appropriate passage from Hume's *Treatise* was also recalled by some philosophers, remaining in the minority, who held different views in regard to the subject matter under discussion. For example, MacIntyre, in *Hume on 'Is' and 'Ought'*,[5] paid attention to the fact that Hume's formulation "that seems altogether inconceivable", should be understood literally, and not only ironically, as some theoreticians insisted. In reference to the formulation: "how this new relation can be a deduction from others", MacIntyre claimed that the word "deduction" was in the 20th century understood, by logicians especially, quite differently than by Hume and his contemporaries. Contemporary theoreticians usually meant by deduction a kind of logical entailment, whereas Hume, according to MacIntyre, used the notion in the meaning of the inference, the conclusions of which can go

beyond (although not necessarily!) the accepted premises. That the word "deduction" was understood in such way in the 18th century is proven by the definition available in the *Oxford English Dictionary*, claims MacIntyre. And so in the light of the above suggestions it appears that contemporary logicians understand Hume's formulations ahistorically, taking them carelessly out of historical context. At the same time, MacIntyre stressed that although Hume did not believe ethics to be an autonomous science, he pointed however to a peculiar normativeness of both individual and social life of man, and this could be used to construct ethics within the area of Hume's philosophy. The shift from facts to values can be done on the basis of such notions as desire, pleasure, health, happiness, etc. (Note: J. S. Mill went along this line of thought, coining the notion "desirable", although he went much further than Hume probably would ever go!) The above-mentioned normativeness would be available, according to Hume, only for an impartial, all-knowing, well-informed subject, functioning as an ideal observer. But is the position of an ideal observer available for man at all? One is usually inclined to doubt it, because no man seems to be totally impartial, all-knowing, etc.

John R. Searl, in *How to Derive 'Ought' from 'Is'*?,[6] tried to show the way of doing what the title of his publication suggests. He began by stating that the distinction, in the classical theory at least, between facts and values was quite vague. Therefore his suggestion was that one should distinguish between "pure facts" and "institutional facts". The former can be stated by our perceptions, the latter by the so-called "institutions". He then gave the examples of such institutions, e.g. chess, money, promise. Only on the basis of institutions can values be derived from facts, because in such cases premises contain normative conclusions. In the case of the so-called "pure facts", in order to draw a normative conclusion, one should add at least one normative premise to the whole reasoning, concluded Searle.

Antony Flew, in turn, in *On Not Deriving 'Ought' from 'Is'*,[7] accused Searl of mixing up the descriptive and the normative meaning of institutional facts. Such meanings could definitely be distinguished, claimed Flew. But it is not always easy, and sometimes seems even impossible. It is also worthy of mention that a quite similar critique was directed against Searle by Richard M. Hare, in his *The Promising Game*.[8]

Also Max Black, in *The Gap Between 'Is' and 'Should'*,[9] presented his own theory of drawing certain performative sentences from factual premises. His theory referred to some ways of social conduct, e.g. persuading, suggesting, warning. He claimed that from particular contexts advice

could be drawn suggesting what to do in order to achieve the desired results. According to the author, such advice did not possess logical value, whereas premises did.

The approach of environmental philosophy to the *is-ought question*, seems to be still qualitatively different. It is perhaps best seen in the case of its holistic, biocentric version as represented by Aldo Leopold, J. Baird Callicot and Holmes Rolston III.

Aldo Leopold, the American forester with inclinations to philosophy, tried to construct the so-called *land ethic*. When one looks at the history of mankind one immediately notices that ethical criteria have continually been extended, as described, for example, by Peter Singer, in his book *The Expanding Circle*.[10] According to Leopold, ethics referred first to relations among individuals, then groups. He seemed to forget, however, that the first ethical directions of the Mosaic Decalogue referred to the relation man-God. Now, claimed Leopold, the time came to construct the third step in the sequence: the land ethic which "enlarges the boundaries of the community to include soils, waters, plants, and animals, or collectively: the land."[11] Man is only a member of a biotic community, which is so complex that its working could probably never be wholly understood. Taking the above opinion into consideration, Leopold constructed the notion of the land pyramid or the biotic pyramid, which was supposed to be extremely complex and dependent both on the cooperation and competition of its diverse parts, all of which were somehow valuable, not only from the point of view of economy but also rich in values conceived philosophically. At this point he did not hesitate to formulate the aim of evolution which is "to elaborate and diversify the biota."[12] At last, considering the discoveries of ecology and theory of evolution, the forester came to the conclusion, often quoted by environmental ethicists: "A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise."[13] In this way a kind of ethical norm appeared on the basis of the description of some ecological phenomena.

Aldo Leopold's famous book, *A Sand County Almanac*, was first published in 1949, a year after the author's untimely death in 1948. The theory of land ethics then found its eager advocate in the person of J. Baird Callicot, who even wrote the book entitled *In Defense of the Land Ethic*, in which we find the following words: "Leopold has blithely stepped across the barrier separating is from ought, that is, he has committed the naturalistic fallacy (...); he has ventured to derive value from fact (or at least from a certain theoretical organization of facts)."[14] Callicot, being

fully aware that the is/ought dichotomy seems to be environmental ethics' Achilles' heel, tried to defend Leopold, stressing the fact that the environmental philosophy remained within the new paradigm of thinking about man and the world. But the author, too easily, I think, and rather uncritically, made little account of the problem under discussion, writing: "The naturalistic fallacy is dismissed as an issue too parochial to be practically relevant to contemporary environmental ethics."[15] He unfortunately gave hardly any reasons supporting the above opinion and concluded only that environmental ethicists (Leopold included), accused of committing the naturalistic fallacy, were *de facto* accused of not conforming to Moore's convictions about the nature of good – and only this.

Analyzing the problem of facts and values, Callicot referred to Hume's views on the nature of ethics. Antony Flew remarked once that Hume's ethical views "might almost seem to demand an evolutionary background."[16] Such background was definitely supplied by Darwin. According to Hume, ethics overreach the sphere of pure science and appear as products of moral sentiments, such as benevolence, generosity, affection, sympathy, etc., which are both natural and universal. For example, as far as sympathy is considered, Darwin wrote: "In however complex a manner this feeling may have originated, as it is one of high importance to all those animals which aid and defend one another, it will have been increased through natural selection; for those communities, which included the greatest number of sympathetic members, would flourish best, and rear the greatest number of offspring."[17] Hume claimed that the notions of good or bad were not founded on reason, they were obviously founded on sentiments. Nevertheless Hume attributed a very important role to reason in regard to ethics. Namely: "Reason in a strict and philosophical sense can have an influence on our conduct only in two ways: either when it excites a passion by informing us of the existence of something which is a proper object of it; or when it discovers the connection of causes and effects, so as to afford us means of exerting any passion."[18] Using Hume's philosophical assumptions, Callicot tried to construct the environmental ethical argument as Hume probably would do it. It includes a premise drawn from ecology and the biological sciences, and looks like this:

1. The biological sciences including ecology claim: a) organic nature is systemically integrated, b) mankind is a member of an organic nature, c) therefore environmental abuse threatens human life, health, and happiness.

2. We humans have an interest in human life, health, and happiness.

3. Therefore, we ought not violate the integrity and stability of the natural environment.[19]

As far as the above reasoning is concerned, Callicot is deeply convinced that Hume, who granted to reason the role of discovering "the connection of causes and effects, so as to afford us means of exerting any passion", would accept it as "a perfectly legitimate transition from is-statements to an ought-statement. It may not be a deduction, in the strictest logical sense, but it is a cogent practical argument, according to Hume's own criteria."[20] As one could see, claimed Callicot, Hume tried to overcome the discrepancy between facts and values by bridging it by a premise referring to passions. Of course the shift from *is* to *ought* is not possible within so-called formal logic, criticized by Hume on many occasions because of its numerous limitations,[21] but it becomes possible when one introduces at least one premise of emotional character, from which then a conclusion of the sort 'ought' can be deduced. In this context it should be pointed out that Callicot suggested that he only made clearer the possible way of a shift from facts to values, elaborated in fact by Aldo Leopold, but present rather *implicite* than ex*plicite*, in *A Sand County Almanac*.

Holmes Rolston III, certainly one of the most original and influential representatives of contemporary environmental philosophy, has presented his views on the *is-ought* issue on numerous occasions, trying to develop them consequently in succeeding books. Like J. Baird Callicot, he tries to found his reasonings on the theory of evolution and, *primo loco*, on the ecological sciences. He begins his analysis with recalling the opinion of the ecologist, Jan McHarg, according to whom: "We must learn that nature includes an intrinsic value system."[22] Rolston is fully aware that:

The boundary between science and ethics is precise if we accept a pair of current (though not unargued) philosophical categories: the distinction between descriptive and prescriptive law (...). The route from one to the other, if any, is perhaps the most intransigent issue in moral philosophy (...). No set of statements of fact by themselves entails any evaluative statement, except as some additional evaluative premise has been introduced. With careful analysis this evaluation will reappear, the ethics will separate out from the science. We shall press this logic on ecological ethics.[23]

Being aware of the possible theoretical difficulties, Rolston then states that the environmental sciences describe what is the case, paying particular attention to the interconnectedness of everything, whereas an ethic describes what ought to be. But what, then, of environmental ethics, asks the American author.

Generally speaking, one can distinguish at least three categories of environmental ethics: traditional (anthropocentric), extensional and holistic (biocentric). It is just the last one which Rolston is most interested in, because: "It is ecological in substance, not merely in accident; it is ecological *per se*, not just consequentially."[24] In this context the theory of homeostasis can be recalled, as presented by Thomas B. Colwell, Jr., who writes:

> The balance of Nature provides an objective normative model (...). It is (...) the ground of whatever other values we may develop (...) kind of ultimate value. It is a natural norm, not a product of human convention or supernatural authority. It says in effect to man: 'This much at least you must do, this much you must be responsible for. You must at least develop and utilize energy systems which recycle their products back into Nature' (...). Human values are founded in objectively determinable ecological relations with Nature.[25]

If we believe Colwell, we must at least admit that the kind of ethic we are interested in is somehow connected with homeostasis. I agree with Rolston when he criticizes Colwell's understanding of homeostasis as "an ultimate value"; it should be rather called, I think, the precondition or background of values. It should perhaps be added that in the mid-seventies Rolston was not convinced that values were inherent in Nature; he came to such a conclusion in his later works. Taking homeostasis into consideration Rolston tried to formulate a purely technical ought, followed by an antecedent if-option, which may next be presented as a proximate moral ought.

Technical ought	*Ecological law*	*Antecedent if-option*
You ought to recycle	for the value-supporting ecosystem recycles or perishes	if you wish to preserve the ground of human value
Proximate moral ought	*Ecological law*	*Antecedent moral ought*
You ought to recycle	for the value-supporting ecosystem recycles or perishes	and you ought to preserve the ground of human value

Eventually, the environmental ethic formulated above was primarily anthropological and only secondarily ecological, claims Rolston,[26] because it takes care of human values first of all. Something more is needed to reformulate it in order to create primarily ecological ethics. And here Aldo Leopold's famous formulation, mentioned earlier, seems to help: "A thing is right when it tends to preserve the integrity, stability,

and beauty of the biotic community. It is wrong when it tends otherwise."
Here an ethic is extended from only interpersonal relations towards man
situated in the environment of which he is an inseparable part. Now the
reasoning, claims Rolston, should look like this:

Proximate moral ought	Ecological law	Antecedent moral ought
You ought to recycle	for recycling preserves the ecosystem	and you ought to preserve the integrity of the ecosystem

After such a reformulation of the previous schema Rolston noticed: "Here,
in a shift of paradigms, the values hitherto reserved for man are reallocated
to man in the environment."[27] And then, concludes Rolston, "what counts
as beauty and integrity is not just brought to and imposed on the
ecosystem but is discovered there."[28] Therefore the reasoning should be
like this:

Proximate moral ought	Ecological law	Antecedent moral ought	Ecosystemic evaluation
You ought to recycle	for recycling preserves the integral ecosystem	and you ought to preserve the integrity of the ecosystem	for the integral ecosystem has value

The last evaluation entered the sphere of metaecology, and it has somehow
appeared together with the ecological description of nature. Rolston does
not leave any doubts about this. Let us have a look at some formulations
of his: "The description and evaluation to some extent arise together";
"What is ethically puzzling, and exciting, in the marriage and mutual
transformation of ecological description and evaluation is that here an
'ought' is not so much derived from an 'is' as discovered simultaneously
with it."; and: "For some observers at least, the sharp is/ought dichotomy
is gone; the values seem to be there as soon as the facts are fully in, and
both alike are properties of the system."[29] In one of his most widely
known books, *Environmental Ethics*, he states univocally: "The way the
world 'is' informs the way it 'ought' to be."[30]

In concluding, I should like to note that Holmes Rolston III tries to
show the way in which it is possible to move from facts to values. The
way of doing this is, in fact, semi-logical, and is certainly not strongly
grounded in formal logic, for example. In some other of his works he has
tried to detect values in nature, and in such a way to persuade his readers

that the so-called objective scientific description always goes together
with evaluations of some kind, even if the latter are included in the
descriptions only *implicitly*. In one of his latest books, *Conserving Natural
Value*,[31] Rolston seems to give up the *is-ought* issue altogether. Perhaps
the author has come to the conclusion that he had already said everything
he was able to say on the subject. It is worthy of notice that William K.
Frankena was also inclined to accept such reasonings, noting, *inter alia*,
that there was no "clear distinction between the Is and the Ought."[32]
Eventually, trying to sum up the discussions referring to the problem
presented above, in the essay "'Ought' and 'Is' Once More", Frankena
holds the following opinion, which I also tend to favour: "Now I agree
once and for all that there are no formal logical rules by means of which
one can deduce the ethical proposition '*x* ought to be done' from any
combination of purely factual statements. What I maintain is that, accord-
ing to ordinary usage, it is entirely possible to infer ethical conclusions
from factual premises."[33] Environmental philosophers show, I think, that
although we cannot in *strict logic* go from facts to values, it is in very
many situations rational to do so and irrational not to. It is my conviction
that Holmes Rolston III has presented quite a good example of the
situation in which evaluative conclusions can be rationally drawn from
factual premises. But it does not mean, of course, that the subject matter
does not need any further elaboration. It certainly does.

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NOTES

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[22]   Jan L. McHarg, "Values, Process, and Form," in: *The Ecological Conscience: Values for Survival*, Robert Disch (ed.), Prentice-Hall, Englewood Cliffs 1970, p. 21.

[23]   Holmes Rolston III, *Philosophy Gone Wild*, Prometheus Books, New York 1989, pp. 12–13.

[24]   Ibid., p. 17.

[25]   Thomas B. Colwell, Jr., "The Balance of Nature: A Ground for Human Values," *Main Currents in Modern Thought* 26, no. 2, p. 50.

[26]   Holmes Rolston III, *Philosophy Gone ...* , p. 17.

[27]   Ibid., p. 18.

[28]   Ibid., p. 19.

[29]   Ibid., p. 20.

[30]   Holmes Rolston III, *Environmental Ethics*, Temple University Press, Philadelphia 1988, p. 230.

[31]   Holmes Rolston III, *Conserving Natural Value*, Columbia University Press, New York 1994.

[32]   William K. Frankena, " 'Ought' and 'Is' Once More," in: *Perspectives on Morality. Essays by William K. Frankena*, Kenneth E. Goodpaster (ed.), University of Notre Dame Press, Notre Dame, Indiana 1976, p. 147.

[33]   Ibid., p. 144.

SECTION III
MULTIPLE RAYS OF CREATIVE IMAGINATION CIPHERING THE ELEMENTAL EXPANSION OF THE HUMAN CONDITION

A-T. Tymieniecka, Rev. Edward Kaczynski, Horst Seidel, Bianca Maria Ippolito

DENNIS E. SKOCZ

WILDERNESS: A ZOOCENTRIC PHENOMENOLOGY – FROM HEDIGER TO HEIDEGGER

THE MANY WILDERNESSES OF HUMANKIND

Whether Adam emerged from Paradise into a wilderness or *homo sapiens* left the paleolithic world of the hunter roaming the wilderness to take up gardening, humankind's notions of wilderness have varied from the time humans first thought about it. Dense, void, threatening, mysterious, sublime, chaotic, alien, vast, violent and violated, protective and protected, disappearing, gone, place of origin, never more than an idea – these and other predicates have been used to describe the wilderness.

This paper will offer an understanding of the wilderness rooted in a phenomenology of animal life which understands an animal's environment to be as constitutive of its mode of being as the animal organism itself. In contrast to a dominant anthropocentric tradition, the paper will articulate a concept of the wilderness as a many-worlded world, an environment of many, species-specific environments or lived spaces wherein animal life plays out. In this alternative "view" the dynamic of animal life in its many forms shapes the variegated landscape of the wilderness: the lay of the land is centered in the life of animals; hence the name "zoocentric."

What is distinctive to this alternative view becomes more evident if we contrast it with a dominant traditional understanding of the wilderness. In this tradition, three characterizations emerge repeatedly.

First, the wilderness is conceived in opposition to humankind. In one version, wilderness threatens and confounds humans. A variant holds that if humanity is distinguished by civilization, then it measures itself by the distance it puts between the civilized and the wild. Even reverence for the wilderness is thought to require keeping it unspoiled by human intervention. Wilderness, in short, is where humankind is not. With this last notion, we elide into the next point.

Second, wilderness is characterized negatively. It is seen as a territory uncultivated, undeveloped, untapped. Its vast expanse – e.g. the desert wilderness – is defined as an emptiness. Often, when wilderness is prized, it is for its purity, i.e. for what it is not: not contaminated or spoiled or altered, pristine.

Third, the wilderness is uniformly undetermined, undifferentiated. This characteristic comes out in the notion of the sublime landscape, a wild

expanse that does not absorb us in its details or present itself as complex in any way, but rather overwhelms us with its grandeur, its sweeping vistas. In this aspect, it can become a cipher of the infinite.

TOWARD A ZOOCENTRIC WILDERNESS

In contrast to the tradition sketched, the alternative understanding of wilderness developed here will see it in positive terms as a variegated space rooted in the life of animals. We will begin with a straightforward account of animal geography as described by zoologist Dr. H. Hediger. Hediger was Director of the Zoological Gardens in Zurich at the time he wrote his classic *Wild Animals in Captivity, An Outline of the Biology of Zoological Gardens* in the late 1940s.[1] Hediger, one might well say, was a practicing zoologist with a special interest in animal space, an occupational issue for those who would "transplant" animals (Hediger's word) from the wild to zoological gardens. Hediger was an advocate of zoos as sites for public education and scientific research and believed that zoos could be made amenable to the spatial, physiological, and psychological requirements of animals.[2] However the reader might regard zoos, Hediger's description of animal space combines insights from theoretical research and Hediger's practical efforts to accommodate zoos to animals. Whatever issues his position on zoos may trigger, his characterization of animal geography and space goes far to challenge what we have called traditional notions of wilderness.

Although it "goes far," by itself Hediger's ethology does not ultimately challenge the underlying premise of the wilderness concept sketched above. The unspoken premise in the three characterizations sketched above is that the wilderness can be described adequately and essentially via the cognitive and practical intentionality of human beings. This is where we have recourse to Heidegger. Heidegger's illuminating "phenomenology" of the animal "paraworld" (this author's description of Heidegger's notion of the animal's immediate lived space) as elaborated in *Fundamental Concepts of Metaphysics* (1929) permits one to see animal space as a correlate of the organic being of the animal.[3] It is not going too far to speak of the animal environment as constituted by the animal in its commerce with its surroundings. Heidegger himself may not put it quite this way, but he would certainly agree – and has said it – that the animal does not simply find itself by happenstance located within a certain environment. The animal's environment is as much a part of its animal being as is the animal organism itself. We will appropriate

Heidegger's description of the animal environment to show how the animal holds sway within it – if "holding sway" is at all an appropriate characterization. In any case, we will look to Heidegger to indicate the possibility of a zoocentric description of animal space and geography. What would make an essential description zoocentric would not only be the elimination of anthropomorphism from our understanding of animal being, but furnishing the means for describing animal spatiality from the animal's "point of view." "Point of view" may already be an anthropomorphism but what it points to is an understanding of animal spatiality as it derives from and, in turn, shapes animal life. Such a zoocentric phenomenology of animal life would radically challenge the composite notion of wilderness sketched above – "radically," that is to say at its root. It would offer an alternative to that understanding of the wilderness which makes of it fully an object of human cognition, aesthetic appreciation, or managerial control.

The project of this paper would not be complete without addressing the need to avert to a phenomenology of animal life. Why the detour through Heidegger when the facts of ethology speak so eloquently of an animal world? In response, this author will suggest that a grounding in such a phenomenology works to ensure against two tendencies with respect to the interpretation of animal being. One ends up ignoring the animal space altogether and shifts the locus of scientific attention to the interior of the animal organism. The other finds success in a methodology which tracks animal populations within a uniform space-time grid and thereby risks ignoring – this time in the realm of practice rather than theory – the self-constitution of an animal geography not properly mapped by such a grid or coordinate system.

HEDIGER AND THE LAY OF THE WILD: WHAT ECOLOGY AND ETHOLOGY TELL US

Hediger takes issue with the notion that the wild animal is one who roams freely and at will across a vast and unbounded landscape. "The traditional idea of the wild animal roaming more or less aimlessly and at random about the world," Hediger writes, "is far from the truth."[4] As early as 1909, Hediger points out, naturalist E. T. Seton wrote: "No wild animal roams at random over the country."[5] In a formulation that Hediger himself calls paradoxical, he writes, "the free animal does not live in freedom: neither in space nor as regards its behavior towards others animals."[6] "Cosmopolitans" or creatures like the brown rat or the

house mouse which have been "artificially transplanted by man" do not "'enjoy the run' of their enormous territory in the sense that they travel from end to end of it."[7] "Vagrants" like migratory birds are not "carefree wanderers"; their range is "peculiarly limited in space and time."[8]

Animal species are found within discrete areas called ranges. The range represents a "definite geographic distribution" and embraces the outer limits of where the species is found. (4) Some species have very wide ranges – deer, many birds of prey, or snakes. Others have very limited ranges. The Komodo dragon, Hediger notes, is confined to a small part of the Lesser Sunda Islands and "the lizard *Cricosaura* to a narrow strip of the coast of Cuba near Cape Santa Cruz, its range consisting of a few dozen acres."[9]

A species, however, does not inhabit the whole of the range where its members can be found. If the range defines the area within which species members can be found, then biochores or habitats are those parts of the range where a species' particular needs are met, where it may live. Hediger describes these biochores as "insular districts of a definite nature."[10] By way of example, Hediger notes that squirrels are found only in wooded districts; otters, only along watercourses. The boundaries between biochores are, he adds, "remarkably distinct." The partridge is never found in woods, nor the squirrel in a potato patch.[11]

Within a biochore, a species' home or actual living space is called its biotope or ecological niche. The biotope serves as the basic "topographical" unit of an ecological system. Deer and squirrels both inhabit the forest, the biochore in which they co-exist. Within the common biochore, their respective biotopes are quite distinct, however. Deer never leave the ground; squirrels, in their natural surroundings, rarely set foot on the earth.[12]

The territory is the smallest subdivision of a biotope.[13] If the biotope is home to a species, then the territory is that part of the biotope which belongs to an individual member of the species or a pair or social unit. The biotope is usually inhabited by several individuals of the same species who manage to share it through "strict obedience to the rules," as Hediger puts it.[14] Territories vary in size; a lizard's encompasses a few square yards, a tiger's amounts to many square miles.[15] Hediger concurs in G. K. Noble's characterization: "territory is any defended area."[16] Animals demarcate a territory by visual, acoustic, or olfactory means determined by their species and recognized by others within the species. Once having demarcated its territory, an animal will live within it for years and defend

it against rivals of its species.[17] Hediger concurs with the view of territorial behavior as a "primitive display of property ownership."[18]

Not only is geography or space generally – nature or the wilderness – differentiated by species of animals (where they do or do not live), but the geography of an individual animal, its territory, is differentiated within itself. Hediger writes, "The animal's personal living space or territory is seen as a system of biologically significant points connected in a character-istic manner by means of definite tracks or beats."[19] At the center is the home (nest, cave, lair, etc.) where it retires from danger, rests, and gives birth and rears its young in infancy.[20] The space-time system of the territory also includes special locations and times for feeding,[21] excre-tion,[22] and breeding,[23] to name three significant life functions.

Even with this much of the data laid out, what we have described as the traditional notion of wilderness comes into question. It is clear that wilderness is not an undifferentiated space defined by the absence of human beings. The presence or absence of human beings seems to have little to do with the makings of that animal geography we call wilderness. Wilderness is quite full and the animals who fill it are organized in ways that elude easy description or enumeration. Not only are the larger expanses of the natural world divided up – indeed, three-dimensionally – into zones where different species predominate but for any given species there are many territories, each of which has a species-distinct internal spatial organization.

One might think that our case is made, but we should defer judgment. The human factor, if we may call it that, has not been considered in any deep sense. To be sure, we can describe the wilderness without consider-ation of whether or not humans occupy it. However, our view of the wilderness is just that: *our* view. One could argue that it derives from the application of the cognitive apparatus of the life sciences – sciences which are themselves human constructs. The sense of wilderness as a place not defined in relation to humans can only be adequately considered once we have examined the way in which the various animal domains are constituted.

So far, our review of Hediger's discussion of animal geography associ-ates space with animal species. It posits a relationship between geographic space generally and the distribution of animal species in that space. It also points to the organization of space of an individual animal. It does not, however, allow us to see (a) *how it is* that space generally comes to be spatialized so that different species occupy different geographies and (b) how, for the animal of a given species, its immediate environment

comes to have its peculiar lived configuration. For the purposes of this paper, the question that remains outstanding is how Hediger's discussion of animal geography or spatiality relates to what Heidegger has to say about the animal environment.

The relationship between Hediger and Heidegger will become clearer when we have adequately addressed the two senses of spatialization, (a) geographic distribution, and (b) configuration of the animal's immediate environment. The geographic distribution of species (a), ultimately derives from the way in which animals spatialize their immediate environment (b). Both Heidegger and Hediger share an appreciation for the pioneering work of J. von Uexkull. Hediger understands Uexkull to say that "each animal lives in its own specific world. The environment (milieu) offers as it were a reservoir of stimuli from which the subject constructs its own world. The building material consists of a variety of things of vital importance or biological interest."[24] Heidegger might have objected to the neo-Kantian ring of the language, specifically to the use of words like "subject" and "world," which Heidegger would reserve for humans. Nonetheless, as Hediger applies his understanding of the animal's relationship to its environment, we should be able to see later how the data of ethology flesh out the schema put forth by Heidegger and how the fused understanding of the animal paraworld works to reform our understanding of the wilderness.

LIFE PROCESSES AND ANIMAL SPACE

We shall look to three aforementioned life functions – eating, excretion, and breeding – to see how they work to constitute the animal space. In each case, Hediger takes care to say that the function cannot be understood in physiological terms alone. There is a psychic, and specifically a spatial dimension to each.

With respect to eating, Hediger says, "feeding in animals is not just a physiological process."[25] "Feeding," he observes, "not only serves to provide material for metabolism but also affords psychical experiences."[26] Not only is eating/feeding bound up with the social situation of the animal[27] – animals eat more in the company of their kind than alone[28] – but "intake of food, like every important biological activity of the animal, is part of its space-time pattern."[29] Deer graze in the morning and evening in exposed localities and hastily snatch their food. Digestion takes place in the safety of the "resting ground under cover."[30] Among predators, Hediger observes, intake and digestion is associated with

different locations. "The predatory animal frequently finds cover to consume the prey it has caught; digestion may follow at a third spot, and excretion at a fourth, etc."[31] In these examples, one may say, a psychical factor (safety, for example) moves the animal to catch, ingest, and digest its food in different locations within its environment. The data here suggest a close relationship between the bio-psychical life of the animal and its immediate geography. Indeed, what counts as food for a given species is very much a function of location. For fish and frogs, food = prey and is mobile, not inert and on the ground beneath them. Hediger writes that for tropical marine fish "food lying on the bottom [of an aquarium, for example] does not exist in the world of these fish." He notes research which reports of "frogs that starved by the side of a heap of dead flies [food]."[32] For long-necked leaf and twig feeders, it is "unnatural to take food from the ground."[33] In this last example, the anatomy of the giraffe and like animals plays a part in the way its space functions with respect to eating. One is prompted to ask which came first, anatomy and physiology or environment? Do the cheek pockets of the monkey, which function like a ruminant's stomach,[34] make feeding a multilocational process for the animal or does the environment favor a certain organ development? Of course, with these questions we veer into matters addressed by evolutionary theory. The issue here is not one of genesis or causation. Rather, the effort is to understand how environment, anatomy, and physiology conspire to account for the life of the animal. The data cited here suggest that animal needs, perceptions, organic structure, and immediate environment are closely interconnected, intertwined.

Like eating, excretion too factors in the lived geography of the animal. "In many instances excretion is not a simple matter of metabolism any more than the intake of food," Hediger writes. He continues, "It often occurs not from physiological pressure, but with a quite definite meaning like demarcation of territory, at a fixed time and place, and is thus incorporated into the space-time pattern."[35] Olfactory demarcation, achieved through excrement, urine, or various scents produced by special glands, is a "favorite method of demarcation."[36] Organ, function, space, and meaning are closely tied together. Hediger observes that "special anatomical arrangements are often present to ensure a liberal sprinkling of scent in the territory and this may lead to a regular impregnation with the scent." It is not at all facetious to speak of excretion as an animal cartography. "As a rule, the secretions are deposited at definite places in the territory, at which the scent is continually renewed."[37] An animal's movements within its immediate surroundings are driven by the need to

demarcate a territory and its demarcation of the territory is, may we say, a way of constituting its territory. On the one hand, we may speak of a need that expresses itself beyond the confines of the animal organism as such. On the other hand, the demarcation or, shall we say, the constitution of a territory (via excretion) serves to bound the space within which the biological life of the animal will play out. Here it seems we see the makings of a dialectic well below the level of human consciousness and history, one in which the organic gives forth a meaning structure which then serves in turn to identify and guide organic processes.

Breeding or mating too has a spatial dimension. Hediger writes, "The problem of breeding is interwoven with questions of the animal-man relationship itself, one that involves a right distance between humans and other animals and respect for the animal breeding place as well as with the space problem."[38] Hediger lists a number of species which are – or were at the time he wrote in the late 1940s – extraordinarily difficult to breed in captivity; these species include a bird called the capercailizie, the common squirrel, the hamster, and the house sparrow. His implication is that captivity, in these cases, does not offer the kind of space conducive to breeding. Essential conditions for successful breeding include not only physiological and psychological readiness, Hediger tells us, but also a "definite standard of milieu or quality of surroundings."[39] Hediger alludes to the work of Konrad Lorenz regarding the mallard. Hediger relates Lorenz's description of how mating gatherings occur at define times and places. The mating place itself is differentiated. Drakes gather on the surface of the water to enact dance-like movements. Prospective mates wait at a distance and take the initiative by swimming up behind the "drake of choice" [this author's expression].[40]

Hediger's treatment of breeding and animal spatiality tends to short-change descriptive and theoretical aspects for the sake of discussing effective breeding approaches. To supplement Hediger's description, it is useful to turn to accounts like that of behavioral ecologist Gerard Fitzgerald who wrote on the reproductive behavior of the stickleback in *Scientific American*. These fish breed in marsh pools fed by spring melting where males compete to establish territories in the tide pools. Within that territory, the male builds a mound. Boring into the wall of the mound, it creates a tunnel which serves as the nest. A successful courtship dance by the male brings the female to the nest, where the male prods her at the base of her tail, an action that causes her to lay eggs.[41] There is, of course, much more that could be said about stickleback breeding or about the role animal spatiality plays in the breeding of animals. The abbreviated description here, however, points to the common space in

which the breed gathers, the territory in which the male builds his mound, and the nest as a distinctive space within the territory. All of these spatial dimensions figure in the instinctively driven life of the stickleback, specifically in the essential life process of breeding.

The discussion of eating, excreting, and breeding brings us close to understanding the paraworld of the animal. Clearly, the data show a relationship between an organic function and the immediate surroundings of the animal. Considering the case of demarcation, the functional relationship seems to go both ways: excretion confers a significance on the surroundings (makes them into an animal's territory) and the territory in turn delineates the lived space within which the organic life of the organism will unfold. If our reading of the data adduced by Hediger has been attentive to the phenomena, we come to see animal life playing out in the surrounding space of the animal. That space is not simply an indifferent container in which the animal happens to find itself. The relationship of organic function and space is close and apparently two-way.

Yet can we go beyond a kind of third-party observation which posits a relationship between terms that are external to one another – however close we call the relationship – to a description which exposes an essential relationship, one that defines the being of the animal to include its spatiality? Hediger brings us to the threshold of Heidegger. If our reading of Heidegger grasps his meaning and if his interpretation in turn grasps what is essential to animal life, then we should be able to see how the life of the animal unfolds in its environment, such that we can regard the animal environment as a product of its organic life even as we understand the environment as already always the condition of possibility for an organic life, i.e. for animality. If we are able to achieve a concept of animal spatiality – a concept we might call paraworld to allow for its difference from world as human world – then, it would seem, we have the wherewithal to understand the natural world of the animal writ large, i.e. the wilderness, apart from any relation which humans have or do not have to it. We should be able to understand the wilderness in positive terms as a space that belongs to animals in a way that signifies more than the fact that distinct animal populations occupy a given geography.

HEIDEGGER AND A PHENOMENOLOGY OF THE ANIMAL "PARAWORLD"

From Heidegger's *Fundamental Concepts of Metaphysics*, we will appropriate the notions of encirclement and captivation to understand the

paraworld of the animal. Following Heidegger's lead we shall see that the animal's environment is so much a part of its being that one must think of the organism and its environment as a singular mode of being. Because Heidegger does not consider the taming and training of animals in his reflection on animal life nor the one-on-one relationship of human and animal to each other, his interpretation serves to describe wildlife. For Heidegger's phenomenology of animality, "place" and "where" are not cartographic concepts but correlates of an animal's mode of being; its space is a lived space. Its environment or zone of encirclement will vary from one animal species to the next but having such a paraworld is part and parcel of the animal's very being.

The animal – from the unicellular organism to the domestic animal companion – is not a self-contained bundle of reflex arcs that just happens to find itself in a spatial location. From the very outset the animal/organism finds itself already always in an environment, a surrounding which is as much a part of its being-as-organism as are its body, organs, and the vital processes thought to be contained in that body.[42] The animal environment situates the animal between inorganic being (e.g. stone), which is essentially "worldless," and the human being, essentially a being-in-the-world. The animal has and does not have a world, Heidegger says.[43] It does *not* apprehend beings *as* beings, but is, nonetheless, related to things outside itself.[44] Our term for expressing the worldliness of a being that is poor in world is paraworld.

World for Heidegger signifies accessibility, a mode of being in which a being can deal with things and be affected by them.[45] Accessibility should be understood as that which makes certain things possible or necessary for a being. Relating this now to animal being, Heidegger observes that every animal has a set of relationships to food, prey, predators, possible sexual mates, etc. which puts the animal into relationship with its "domain." Its way of being or life, then, will signify accessibility to surroundings – an accessibility linked, we shall see, to its biological drives.[46] We should note here that the things Heidegger illustratively lists as comprising the objects in an animal's "set of relationships" correspond to the needs of hunger, security, and sex.

Heidegger's understanding of drive is notable for the way in which it figures in the constitution of the animal's paraworld. Drive, he says, permeates all of the movements of an organism. It is a "self-driving toward its wherefore" which "already-always anticipates its achievement."[47] Drive is not something "present at hand," but rather is as "on its way toward."[48] It is hard in these descriptions not to hear drive being

described as something very much like an intentionality. Before one straightaway identifies drive with intentionality, however, one needs to consider what Heidegger says about captivation. Noting that drive is a "driven performing"[49] he goes on to elucidate the notion of captivation – an "essential moment of animality" which "announces itself in all behavior."[50] While captivation signifies a being toward, a relationality, it is not "recognitive." It does not recognize itself in its relating to something outside of itself.[51] Nor, for that matter, does the relating and being-toward which characterizes captivation take (*vernehmen*) its object as such, i.e. as something simply present at hand for it. Captivation is a being-taken-by (*hingenomen*). Heidegger gives the example of the bee which is taken by its food.[52] Captivation opens up the surroundings of the animal to that animal, but it does so in such a way that phenomena within the immediate surroundings hold the animal within their power, rather than the other way around. By virtue of its captivation, the animal is drawn out to a zone or circle of things beyond its corporeal self but in a way that makes it subservient to its drives. These drives not only hold the animal within their grasp but relate the animal to things in a certain way or a "how they are" which determines "what they are" for the animal. Thus, Heidegger speaks of the "what" and the "how" of an insect's sight.[53] Properly speaking, the bee does not "apprehend" what it sees or otherwise senses; it does not perceive it as something present at hand – and, we might add, something independent of the life needs of the animal. Rather, the animal is held in thrall to the thing, to which it relates as something which will dissipate the very drive which makes the thing (food, prey, mate, etc.) accessible to the animal in the first place. While apprehension discloses something as an abiding presence, in captivation, the animal, driven by its organic needs, would be done with thing, would have it disappear. Heidegger speaks of the "eliminative" character of the drive.[54] Consuming food, destroying or causing a predator to flee, or mating allow for dissipation of a drive by eliminating that which stimulates the release or "disinhibition" of the drive. We shall come back to this curious notion of disinhibition. For now, we will round out our account of Heidegger's description with its culminating concept: encirclement (*Ringen*).

Drives, Heidegger tells us, are never given in isolation. The animal, we may recall, is always driven. Being driven permeates its animality, so that when it has eliminated one drive it finds itself driven to something else by another drive. Its movement from one drive to another constitutes its encirclement. Encirclement seems to have two aspects: (a) as *Umringen*,

encircl-*ing*, it signifies the animal's being driven from one thing to another; (b) as ring, the zone or circle within which the animal's life plays out, its *Umwelt* or environment. These are not unconnected meanings. The dynamic of its instinctual drives puts the animal into relation to its surroundings, opening up or making those surroundings accessible in such a way that the animal is captivated first by this and then by that, circling around its environs propelled by its drives. In such a circling around, the animal inscribes, as it were, a zone or space, in which its way of being or life unfolds. If we circle back to what Heidegger tells us about world – its being an accessibility which allows some things to affect a being and allows the being to deal with things – then we can understand another dimension of the surrounding world inscribed by encirclement. Within this ring, we recall, things are determined with respect to their "what" and "how." The bee flying about and collecting nourishment does not see flowers except insofar as they bear upon its drive for nourishment. For the bee driven by the need for nourishment flowers = food. And, we should add that not just any flower will do. The bee will bypass many kinds of flowers and drive on relentlessly until its scent "confirms" that it has acquired what will satiate its drive. Instructive in the example, as well, is that smell is the determining sense. The drive for nourishment not only determines *what* counts for food in the bee's surroundings but *how* that food will give itself to the bee, in this case, as a certain scent. Here we might usefully recall Hediger's examples of fish and frogs in whose "worlds" only moving prey count as food. Immobile or dead prey lying on the ground or on the bottom of an aquarium are not taken for food – or rather do not take hold of the animal as what will satisfy the drive for nourishment. What counts as food (*mobile* insects for the frog) and *how* the food must present itself (via smell) are functions of the zone of encirclement and give it its internal organization. This will become more apparent when we examine the concept of disinhibition.

The animal space Heidegger calls its ring or its encirclement can become the basis for the varied geography of different species occupying different locations because the instinctual relationship of the animal to its surrounding that plays out in the ring varies by type of animal. Each kind of animal has its own world; Heidegger alludes to the "bee's world" with its hive, its cells, the blossoms it seeks out, and the other bees of the swarm, and he distinguishes this from the "world of the frog, the world of the chaffinch, and so on." Each is a "specific domain and is strictly circumscribed."[55] Later in the discussion, Heidegger talks about a "specific element" – e.g. air or water – as something "belonging to it"

and in which it maintains itself throughout the course of its life. One species element, we may infer, will differ from another's.[56] Heidegger's first concern is to distinguish the animal's paraworld from the world proper to humans, but his juxtaposition of examples often makes the point that paraworlds differ from one kind of animal to another. For the beetle, he notes, a blade of grass is a "beetle-path on which the beetle specifically seeks beetle-nourishment, and not just any edible matter in general."[57] In the example of a lizard lying on a rock and basking in the sun, the sun and the rock are "lizard-things" – not given to the lizard as they are given to us humans, i.e. as beings. The dog that snaps at a fly and the worm that flees from a mole exhibit respectively pursuit and flight behaviors. Heidegger uses the examples to distinguish the concept of behavior (applicable to animals) from that of comportment (applicable to humans). Nonetheless, the examples also point to two differing animal worlds. For the dog, the fly is prey and snapping at it is a pursuit behavior. For the worm, the mole is a predator and its movement is not simply physical translation of position through Euclidian space but fleeing behavior.[58] Is the mole a dog-thing? Is the dog a mole-thing? What a mole might be for a dog and vice-versa is another matter – one which Heidegger does not discuss. Presumably, however, the significance of each to the other would point to the instinctually-based relationships which make up the worlds of moles and dogs respectively.

We cap the reflection on animal spatiality by addressing the seemingly odd notion of disinhibition. The ring which names the animal's space is called a disinhibiting ring. Heidegger characterizes the ring as that zone wherein the drives of the animal are disinhibited.[59] Without prejudice to any of the other ways of describing the dynamic of the ring – accessibility, captivation, elimination, behavior, etc. – disinhibition now comes to define what happens within the ring. The notion of disinhibition enriches the discussion by introducing the concept of stimulus. The stimulus, Heidegger says is that which "initiates, i.e. disinhibits the capability for [drive] in such and such a way in each case."[60] The accessibility which something has for the animal within the ring is had in virtue of a stimulus which initiates or disinhibits the instinctual drive or "capability for …" of the animal. The idea is that instinctual drive "possesses an inner tension and charge, a containment and inhibitedness that essentially must be disinhibited before it can pass over into driven activity."[61] The imagery suggested by the account is of that of instinctual drive "bottled up" in the animal organism. The stimulus then triggers the drive and it releases its energy on/in its surroundings achieving a state of satiation and quies-

cence. The concept here invites comparison to what ethologist Konrad Lorenz called an Innate Releasing Mechanism (IRM). Cambridge University ethologist W. H. Thorpe summarizes Lorenz's IRM concept this way: "[the IRM concept] assumes that within the central nervous system, there is a series of mechanisms coordinated with the more complex sense organs, which effectively blocks all discharges of activity unless the animal encounters the right environmental situation or stimulus to remove or release the block."[62]

With or without the comparison to Lorenz's IRM, the notion of disinhibition – understandable enough on its own terms – now seems not so much *odd*, as at *odds with* the whole Heideggerian project. All along, the point seemed to have been to show how the animal – to be sure, in its own way and quite distinctly from the human – has a world (or paraworld) and how things open up for the animal so that its being can be said to be not only in relation to ... but indeed *to be* or *live out* a certain kind of relatedness to things outside of it. Drives were characterized in terms reminiscent of intentionality. While captivation described a relationship in which the animal, to put it more precisely, *is grasped by* rather than *grasps* the things in its environs, nonetheless the relationship between animal and thing (its nourishment, prey, sexual partner) was presented as transpiring within an openness or a space wherein animal behavior plays out and makes overt the animal's instinctual life. Now Heidegger himself seems caught up or captivated by an alien notion that runs contrary to his whole intent. He seems to have succumbed to a mode of thinking which he had explicitly rejected – a kind of organic energetics which reduces animal life to a stimulus-response, cause-effect process which can dispense with phenomenological notions suggestive of world, significance, horizon, and intention and proceed straightaway to describing and quantifying stimulus-response mechanisms.

Closer reflection shows that disinhibition actually serves the Heideggerian project well. It may even pull together the whole interpretation, synthesizing an energetics of drive or instinct with a hermeneutic of animal spatiality.

Let us trace a path from the concept of disinhibition back to the "original" position of instinct. The word disinhibition itself implies that what is disinhibited or released was, prior to its release, inhibited. To be inhibited is to be held back or restrained. If a stimulus is disinhibiting, then it releases a drive that is in some sense already contained or held back. But if a drive is held back, that suggests that it would be otherwise, that it would, as it were, reach out beyond itself to that which would

satisfy it. Recall that Heidegger speaks of an "inner tension" in the very structure of drive itself. We could, of course, understand that inner tension as an undifferentiated pressure. But if the inner tension describes such an undifferentiated pressure, then its release would not take a direction or form. We are told however that upon disinhibition the drive drives toward something specific which satiates the drive and that its release issues in a specific behavior. Such a result is not an undifferentiated release of energy. Better that the inner tension be understood as describing the tension of a "from … to …" – i.e. the tension of a drive that is already always poised to play out, i.e. the tension of a waiting upon or lying in wait for that which is its "wherefore." We do well now to recall what Heidegger says earlier about drives permeating the whole movement of the animal "in advance" and this self-driving movement as "always already" anticipating its possible range of achievement."[63] Not just this or that drive individually, but drive as such, i.e. being driven, is a tensional mode, a being beyond itself toward. … Tension and "in-tention" meld in the drive. It is interesting to note here that Thorpe, describing Lorenz's IRMs, speaks of their being "*attuned* to the biologically right stimuli or situations in the environment" [emphasis added].[64] One could add to Thorpe's "attuned" the expression "in advance," because it is obvious that he is speaking of a prior attunement by drives to stimuli or situations: the appearance of a sexual partner or prey, for example, which "unlocks" the "mechanism" holding back the drive and releases it. The word "mechanism" here does not discount what Thorpe has to say. On the contrary, his notion of prior attunement as expressing the condition of drives in advance of their release is all the more significant coming from someone who apparently acquiesces in the use of a mechanistic paradigm. Use of attunement in this case suggests that mechanism does not do full justice to the phenomenon.

If our reading of Heidegger's notion of disinhibition is essentially correct, then it leads back to a concept of drive which functions very much like an affective *a priori* for the animal. Taken as a whole, drive or being driven anticipatively and holistically sets the animal in relation to its environment. This futural aspect of this drive concept sets it apart from other drive concepts which picture drives in hydraulic terms as a present at hand reservoir of feelings, or pneumatically in terms of undifferentiated pressure. Far from closing off the possibility of describing an animal spatiality, i.e. one that the animal makes for itself, the concept of drive here first opens up, as it were, the animal's paraworld, constitut-

ing, we might say in the style of Kant, the condition of possibility for animal experience and behavior.

This is not the place to lay out the exacting and nuanced descriptions which Heidegger adduces to support his interpretation. It is not possible to give a full account of Heidegger's elaboration of encirclement and captivation in such a brief paper. Nor should we imagine that Heidegger offers a complete account of animal being. His examples might well bias the account. Domestic and domesticated animals, to which he only alludes briefly, behave differently than bees, which come in for considerable discussion. Heidegger deals with instinct but neither with learned behaviors nor with animal "intelligence" as it shows in goal-oriented behavior or "language use" by primates. A fuller phenomenology of animality itself might require supplementing the instinctual behavior model of "lower" animal life-forms with broader, more "world-like" concepts when it comes to describing "higher" animal life-forms. The Chimpanzee, for example, might not be quite so captivated as the bee and arguably has, in some sense, a notion of tool and instrumentality like that which unfolds within the human world. The encirclement common to Chimps and bees then might not do justice in describing the "world" of the primate. Without derogation to the difference which Heidegger underscores between the human and the animal, it might be necessary to mark and describe phenomenologically essential differences within animality itself and selectively adapt human lifeworld concepts to higher animal life-forms.

Heidegger's structural phenomenology of the paraworld of the animal offers only a bare schema for understanding the spatiality of the wild animal, but the schema invites the concretizing enrichment which ethology can supply. We have seen the way one zoologist, Hediger, describes how different species of wildlife inhabit their respective environments. Hediger and other ethologists can present abundant data to describe the differing "spatialities" of animals. The behavioral data not only describes how one species' space differs from another's, but how each species' space is differentiated within itself.

Phenomenological structure and empirical observation complement each other. While the observations of ethologists fill out the schema of a phenomenology of the type that Heidegger carries out, that same sort of phenomenology of the animal paraworld provides a grounding for the data of ethology. If Heidegger is true to the phenomenon of animal life, then the connections between animal instincts, behavior, objects in its environment, and the animal's environment itself are not simply correlations among contingencies established after-the-fact. Rather, they are

constitutive features of animal being. It is not the role of animal phenomenology to provide new information here, but rather to inform our understanding of wildlife anew – as it were, situating us within the animal space.

Having said as much about the relationship of an animal phenomenology and empirical ethology, the question yet remains: Why is it that one needs an animal phenomenology? For the purposes of this paper – to establish an understanding of the wilderness from an animal's "point of view" – or for broader theoretical and practical purposes, what does it accomplish to "have in hand" a phenomenological description of the animal paraworld? We may grant that the results of a phenomenology with its philosophical intentions and an empirical ethology with its natural science approach complement each other, as noted above. What would we lose if we were to rely upon the science of ethology alone?

NEUROPHYSIOLOGY AND THE "LOSS" OF ANIMAL SPATIALITY

In response to these questions, we may note that absent a phenomenology of the animal world with its emphasis on the lived spatiality of the animal and the overt manifestation of animal life in its distinctive zone, a predominant tendency of animal behavior studies and animal psychology is to explain sensation and behavior in non-worldly terms. Ethology, as understood today, derives largely from the work of Konrad Lorenz who revived interest in animal instinct – a notion that had come into discredit until the theories of Lorenz in the mid-1930s. Among other things, Lorenz formulated the concept of instinct in terms of "fixed behavior patterns" and undertook to study animal behavior holistically, outside the laboratory and either in the field or in the most natural conditions possible.[65] Notwithstanding the impetus given to field study, it was not long after the work of Lorenz, who, in the words of one scientist-commentator, "initiated the present period of ethology" that animal behavior studies took an inward turn by investigating the neurophysiological bases of behavior. The turn to neurophysiology was already a "going concern" in the early 1960s when E. H. Hess alluded to the work of several scientists, including himself, which correlated behavior and neurophysiological events. Thus, Hess notes, "stimulating a particular brain region of birds and cats with electrodes ... [elicited] "species-specific behavior patterns which ethologists had already observed in those particular species."[66] Hess goes on to cite the work of von Holst who had studied the relationship of nervous impulses and muscular movements. Hess also refers to the work of Roeder who demonstrates that "behavior is created spontane-

ously within the central nervous system."[67] Hess considers the "findings" of these scientists to "represent a landmark in ethological theory and evidence."[68] While there is no reason to take issue with either this characterization or the value of neurophysiological investigation, the redirection of investigatory attention from the overt space of behavior to the inner workings of the brain could not be clearer. The irony in all of this is that the work of Hess and the others he mentions is said to be an extension of ethology "inspired by the work of Lorenz and Tinbergen [a follower of Lorenz]."[69]

What an animal phenomenology would understand as phenomena made significant by their location within a paraworld are, in neurophysiology, understood as external stimuli connected causally to internal neural events in the animal brain. The neurophysiological perspective is reflected in the work of zoologist Aubrey Manning. The locus of interest is the brain and neurological system. "External stimuli" are not studied in their own right as external occurrences but serve to set in motion a series of events within the brain and connected systems.

Manning writes:

Every stimulus evokes two types of response within the brain. The first via what may be called 'specific sensory pathways', is one directly related to the stimulus. Visual stimuli evoke activity in the visual centers of the brain, sounds in the auditory centers, and so on. The second type of response is less specific because each incoming sensory pathway also gives off side branches or collaterals which go to a diffuse series of fiber tracts called the 'reticular formation'. This connects via so called 'non-specific pathways' to all the brain's higher centers and 'arouses' them into action. This means that any stimulus may not only evoke a response pertaining to itself, but also change the animal's state of arousal and responsiveness to other stimuli, both related and unrelated to the first.[70]

Here is a very different kind of spatiality! The external event which serves as stimulus is forgotten in its proper externality and "eventfulness," i.e. in its worldliness. Qua stimulus, it serves to produce a series of neurological occurrences which propagate along reticulating pathways within the "brain space." There is a holism at work here too, but very different from that which describes the situation of the animal within its paraworld. The whole of the brain is "aroused" and this may affect the "animal's state of arousal," but this presumably requires that we come to trace another cause-effect chain that would take us "back outside," i.e. from the interior world of the brain to the outer world of an animal's environment.

Within an orientation like Manning's, theoretical and research attention shift from the manifest macro-realm of the animal-in-its-paraworld

to the hidden micro-dimension of the neural system or its equivalent in "lower" life forms. Qualitative relationships of significance give way to quantifiable causal relationships. The re-orientation involved in this theoretical shift privileges the abstract model and the constructed environments of the laboratory – both of which favor precise metrics and analysis in terms of discrete causal relationships – over the vague and variegated natural environment in which animals actually live.

None of this is objectionable. There is no intent here to disparage neurophysiology. Since Manning's writing, some 40 years ago, neurophysiology has made great strides. Among other things, understanding brain chemistry makes possible pharmacological advances with significant therapeutic value for human beings. All of this is quite true. What the neurophysiological orientation leaves behind in its legitimate research ambition, however, is precisely the phenomenon we hope to understand, namely the lived place of the animal. The virtue of an animal phenomenology – if we may allow for such an expression – is that it forswears any research project that would submit the phenomena of animal behavior to causal explanation, all the better to let the phenomena unfold in their immanent coherence and sense. If ethology set animal behavior studies on a new course in the mid-1930s by calling attention to overt behavior of animals in their natural settings, it nonetheless inscribed itself within the larger natural scientific project of exact description, measurement, and prediction so that it became possible for the work of a Lorenz to "inspire" neurophysiologists to "extend" ethological investigation with their contributions.

Consider the concept of an Innate Releasing Mechanism, a centerpiece of Lorenz's theory. The concept implies that there is a threshold beyond which a drive will "activate." For a natural scientist, thresholds invite quantification; and to call a mechanism innate suggests that it might be found *inside* the organism. Few would doubt that pursuing the quantifiable and causal is the defining *telos* of modern empirical science and if ethology dovetails with neurophysiology, this is not aberrant behavior. It does however suggest why it is that resort to a phenomenological approach to something like animal spatiality may be called for.

Our interest in animal spatiality may not serve the purposes of prediction and control that so often motivate behavioral science. Understanding the animal environment from the "animal point of view," however, not only serves to reform our understanding of the wilderness and answer to a general interest in phenomenological disclosure and understanding but enables a type of practice *vis-à-vis* animals which aims at their accommo-

dation rather than their control. Such a practice becomes relevant practically in animal management and care in a variety of settings – wildlife reserves, zoological parks, or even animal shelters. We shall return to these last points later.

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ANIMAL POPULATION RESEARCH:
RELINQUISHING ANIMAL "PERSPECTIVE"

</div>

For now, there is yet another direction in which animal science leads that removes us from the animal space as lived and instinctually constituted by the animal and transposes us into a thoroughly human spatiality of observation, classification, and quantification. From what has been said so far, it is hard to imagine how ethology can obtain access to animal behavior in its spatiality without at least implicitly transposing the ethologist imaginatively into the animal's behavioral environment. Moreover, as a matter of record, we know that both Heidegger's phenomenology of animal behavior and environment as well as present-day ethology draw inspiration from the pioneering work of the 19th century zoologist Uexkull whose careful observations are informed by notions that Heidegger will both articulate and clarify phenomenologically.[71] Notwithstanding these connections, zoology – even when it eschews the move to the "interior" represented by neurophysiological research and remains oriented to the exterior and investigates the space in which animals carry on their life activities – can and often does abandon the understanding of the animal space as an animal-constituted space. It does this when research, under the heading of animal population studies, expands from the animal's territory and comes to encompass the range over which species are found. What happens with such an expansion of scope is a decided change in the orientation of the investigator, who now becomes a third-person observer who incorporates the findings of ethology (or the proximate ecology of an animal) into a project which seeks to document, enumerate, compare, and causally explain the distribution of species over space. In such an investigation the exterior space in which the animal lives is yet the theme of scientific study. Now, however, the investigator inserts animal species within a human geography represented in maps and measured by latitude, longitude, altitude and the constructs of political boundaries. This human geography, for its part, is not the lived geography of the human lifeworld, but rather a geography of measurement and location which serves both theoretical and practical projects which require more than a lived sense of orientation and distance.

The Wood Rats of Colorado: Distribution and Ecology, by the natural historian Robert Finley, Jr., typifies the kind of investigation described above.[72] Its study of six species of wood rats aims to account for their distribution throughout the state of Colorado.[73] "Distribution" is a key term. Before mention is made of Colorado – obviously a space which has no lived-reality for a wood rat – the term "distribution" already tells us that the space that will count for the investigator is that in which wood rats of the selected species *happen to be found*. Finley, working in the 1950s, saw himself as something of a pioneer, expanding the field of research beyond "a few kinds of animals at narrowly limited localities." Finley says that "the biogeographic significance of such localized work is evident," but that a broader investigation which makes use of the "facts of taxonomy, distribution, and ecology," is needed to account for the distribution of several species of animals in a group (genus).[74]

Finley acknowledges the value of "ecological knowledge" of the species he will investigate. Indeed, he goes on to say that without it "an understanding of their distribution and relationships would not be obtained."[75] He then proceeds to identify the elements of ecologic knowledge that will be important for his distribution study, "namely the local habitat, shelter, and food."[76] This is a key passage, because it confirms what was suggested above: the immediately lived/constituted animal space forms the foundation for zoological studies that go beyond that space and the way in which the animal relates to it. Finley's methodology reveals, however, how the results of ecology are to be incorporated into his project. Under a chapter heading, "General Characters of Neotoma [Wood Rats]," he lists as subtitles, *Morphology, Geographic distribution, Ecologic status, and Economic status*. The listing of ecologic status under such a heading tells us that the "facts" of ecology are to be taken as *traits* which identify the rats for the *classificatory* purposes of the investigation and not as phenomena which disclose the ways in which the wood rat relates to its proximate environment. It is not too much to say that ecologic status lines up with morphology in so far as both are understood as ways in which the investigator identifies *properties* of the animals for the purposes of his research.[77] Regarding ecologic status, Finley writes, "Three *traits*, present in greater or lesser degree in all kinds of wood rats, are primarily responsible for *determining* the ecologic niches of wood rats. These traits are climbing ability, the collecting of material for den construction or improvement, and a diet of predominantly leafy or succulent vegetation [emphasis added]."[78] To call the behaviors "traits" is to indicate their character as properties – along with anatomical features comprised under

morphology, for example – which serve to identify and describe groups of animals for the investigator. The ecologic traits in question are the facts upon which a pattern of distribution and its basis will be established. Speaking of ecology, Finley writes, "The scope of the study reported in the following sections has been limited by emphasis on those aspects of ecology thought to have most direct influence on the distribution of wood rats. Other aspects of ecology have been studied only secondarily, and as favorable opportunities presented themselves."[79] Ecological traits then are not phenomena which themselves invite and require elucidation. They are not the *explanadum* of an animal phenomenology but rather the *explanans* of an animal distribution pattern. By virtue of the methodology of the study, space becomes the *investigator's framework* for tracking wood rat populations, not the immediate environment in which an animal's instincts play out. To be sure, Finley overlays species ranges on the map of Colorado. One might conclude that since range is the product of the way in which animals of the species instinctually take up and form their spaces, Finley's inclusion of range as part of a spatial frame implies that the space of distribution is, for his study, an animal-centered space. Finley, however, makes no use of the concept of range as the product of animal spatializing. It is clear from the summary descriptions of the ranges of the six species he studies that one need only observe where populations of the species happen to be found – matching a certain morphological type with map locations. Thus, we find the *Neotoma cinerea* in the "high mountainous part" of Colorado, the *N. Mexicana* in the "foothills of the Rockies and canyon country of western Colorado," and the *N. albigula* "confined to low elevations in the southwestern and southeastern corners of the state." *N. micropus* is a rat of the "hot semiarid country in the southeast corner of Colorado" and the *N. floridana*, is of "the High Plains and ranges westward up the Arkansas Valley as far as the foothills."[80] This leaves the *N. lepida*, which "has such a restricted range in western Colorado that no clear picture of its particular ecological niche was obtained in the course of this study."[81] This last point is interesting for what it says about the study. The word "picture" serves to underscore the observational character of the investigation. The restriction of the range of the *N. lepida* is apparently a limitation on the collection of data and the possibility of making defensible inductive generalizations about the life conditions of the rats. An observational methodology aiming at empirical generalizations of an inductive sort is not the same as an immanent description of the animal space as it unfolds in the animal's instinctual relations with things in its environment. This

is not to say that Finley does not use ecologic data. He does not confine his study to matching physical types with geographic locations. Rather he aims to relate distribution to the "life history"/ecologic traits of habitat, food, and shelter, as already mentioned. But here again, these traits are *data* in the root sense of the word, givens whose nature and origin in an instinctual relation of an animal to its surrounding is taken for granted.

Consider Finley's examination of shelter, one of the three ecological facts which Finley considers. For the rat species under investigation shelter, by and large, amounts to dens and these are usually or ideally narrow rocky crevices high up from the ground. Referring back to what Hediger noted earlier, to speak of an animal's den is to locate oneself in the animal's home, i.e. at the very center of that articulated space which constitutes the animal's paraworld.[82] Home has a lived and behavioral meaning within the greater whole that makes up the animal's paraworld. We revert to this understanding just now to show how very differently the home-place of the wood rat figures in the research of Finley. Finley informs us that "in all, 176 dens from 70 localities were examined in some detail." He recounts how "den-analysis forms were prepared on field note paper in order to assure the *recording* of significant facts of the den study, and in order to facilitate the *comparison* of all den *records* [emphasis added]."[83] Clearly, the methodology is one based on observation, oriented to making inductive generalizations and comparisons. These will help to establish factors bearing on the distribution of the various wood rat species. What becomes of animal space as a result of this methodology? Each one, i.e. each den space, becomes an *instance* of a meaning that only comes to be *constituted in the generalizing-comparing procedure of the investigator*. The *immanent meaning* of each and every space *to the animal* who inhabits and constitutes that space is left out of account – except, of course, that the facts that the researcher's records are themselves the result of the paraworld-producing instinctual life of the wood rat.

None of what is said here is meant to devalue the kind of research Finley has conducted. The methodology is careful and self-aware. The labor of completing the research had to have been painstaking. The data is exhaustive and the results present a composite account replete with fascinating details and useful generalizations, based on a methodology which allows for replication in reference to other species. The point of our reflection on the study is to show how the animal-centered space disclosed in a phenomenological way is lost even in a worthy scientific effort that takes its departure from the lived-space of the animal and makes use of ecological traits pertaining to that space to achieve its

research goals. Like neurophysiological research, such animal population study points to the need to anchor one's understanding of the animal and animal space in the kind of animal-centered understanding that underlies ethology and finds an articulation in an animal phenomenology of the sort that Heidegger offers. Absent from such a phenomenology, the scientific project – including one founded in ethological notions – will leave behind the very originary understanding upon which it itself receives its meaning. It will then proceed to build a systematic construct which provides for the sort of generalizations and probabilities that allow for the prediction, management, and control of phenomena – in this case, of animal behavior.

THEORY, PRACTICE AND MANAGING THE WILD: CONCLUDING REMARKS

Animal population/distribution studies of the type that Finley carried out have become much more sophisticated since 1958 when his research results were published. Today, Geographic Information Systems (GIS), based in Geographical Position Systems (GPS), add both to the complexity and power of animal population and distribution studies. Such information-age extensions of the work that Finley and others pioneered can do great good in the cause of environmental management.[84] Nevertheless, as our reflection meant to show, a subtle displacement of animal-constituted space by the human-cognitive spatiality of the kind that governs research can take place. This can amount to a loss, both in theoretical and in practical terms.

In theoretical terms, we lose an understanding of animal spatiality – and therewith that special understanding of animal instinct, behavior, perception, and orientation linked to it. Wherever the understanding of phenomena in their own right counts as something of intrinsic value, the loss of such an understanding of the animal paraworld is regrettable, quite apart from any practical consequences that may come in its wake.

There are as well, however, practical consequences in how we understand the animal space, including the animal space writ large that we call the wilderness. Hediger gives a number of examples to show how an animal-centric understanding of the animal can improve our care for the animal and how the lack of same can undermine the welfare of the animal and prove counterproductive to human purposes *vis-à-vis* animals (e.g. keeping them healthy so that we may enjoy them in zoos). Perhaps the most interesting example of how an animal-centric understanding of

animal behavior and animal space can lead to effective animal care concerns wild hares at the Basel zoo. Breeding wild hares had always been a problem until Hediger, cognizant of spatial and other considerations from the animal's standpoint, designed a special double cage that made it possible for hares to breed in a space that was neither contaminated by parasites nor invaded by humans pursuing a regular disinfection routine.[85] Key to Hediger' success was understanding the spatial requirements which bear on the mating of wild hares. In another case, knowing how and where moose, giraffe, okapi, many species of antelopes, and other long-necked leaf and twig eaters perceive food in their respective environments – never on the ground – bears on food presentation techniques that facilitate nourishment and health.[86]

Hediger's scope of concern comprised wild animals in captivity, i.e. those kept in zoos for the entertainment and education of humans. One could easily argue human beings generally influence animals well beyond the confines of the zoo. Directly or less directly humans affect animals in the wilderness – in parks designated as wilderness preserves or wild places without the presumed benefit of such a designation. How we think of those spaces and the animals who inhabit them has ethical implications, if we take animal welfare as something of intrinsic value or consider the practical consequences of self-interest as when we require successful animal and environmental management to enhance human life by preserving opportunities for communion with nature.

If these penultimate reflections point to the importance of our understanding the wilderness and the animals that inhabit it, then what may we say by way of conclusion concerning the understanding of wilderness that derives from reflection.

Combining Heidegger's phenomenology and Hediger's empirical ethology, we come to see the wilderness as a many-worlded world. The wilderness is not just a vast container in which we happen to find so many different kinds of animals. Rather it is a territory of many distinct lived-territories or environments which may and often do jostle and collide and conflict with each other. The internal boundaries of the totality we call the wilderness vary over space as wildlife carry on their instinct-driven, space-making lives.

In this conception – and in contrast to the tradition we sketched – the wilderness is not an undifferentiated space that spreads out before the gaze of the human being – a space whose character would be defined by the specific intentionality which the human being brings to bear upon it. On the contrary, the wilderness is highly differentiated and complex. And,

its complexity owes to the environments generated by the many species of wildlife inhabiting the place we call wilderness.

Moreover, wilderness has more than a negative determination. It is not determined by what it lacks – *vis-à-vis* we humans and our needs, desires, plans, etc. – but rather positively and concretely by the life processes and behaviors of the species which together inhabit the wilderness space. Thus, wilderness becomes the place of places for grazing, hunting, breeding, building, resting, learning – these activities or other such activities circumscribed within each species' distinctive environment.

Finally, in contrast to the anthropocentrism of tradition, we see the possibility of a qualified zoocentric alternative. Heidegger may be right to insist that animals are "world poor"; that they do not have a world and cannot, as humans do, regard objects as present-at-hand within a world. Nonetheless, we miss the being of the wilderness if we fail to understand it zoocentrically, i.e. if we fail to see it as constituted in the ongoing, aggregate life-activity of its wild inhabitants. It is not left for humankind to constitute the world – and more specifically, within the world at large, the wilderness – alone. Any human constitutive action builds upon the generative activity of many other species whose "already always" emerging spaces prefigure the human wilderness experience.

Washington, D.C.

NOTES

[1]   H. Hediger, *Wild Animals in Captivity, An Outline of the Biology of Zoological Gardens*, trans. G. Sircom (New York: Dover Publications, Inc., 1964). The Dover addition is an unabridged republication of an English translation issued by Butterworths Scientific Publications Limited in 1950. The original German text was published by Benno Schwabe & Co. of Basel, Switzerland. To this author's knowledge, Dr. Hediger does not use his first name.
[2]   Ibid., pp. vii–ix.
[3]   Martin Heidegger, *The Fundamental Concepts of Metaphysics: World, Finitude, Solitude*, trans. William McNeill and Nicholas Walker (Bloomington: Indiana University Press, 1995).
[4]   Hediger, op. cit., p. 11.
[5]   Ibid., p. 11.
[6]   Ibid., p. 4.
[7]   Ibid., p. 5.
[8]   Ibid., p. 5.
[9]   Ibid., p. 5.
[10]   Ibid., p. 4.
[11]   Ibid., p. 6.
[12]   Ibid., p. 7.

[13]   Ibid., p. 7.
[14]   Ibid., p. 7.
[15]   Ibid., p. 10.
[16]   Ibid., p. 9.
[17]   Ibid., p. 10.
[18]   Ibid., p. 10.
[19]   Ibid., pp. 15–16.
[20]   Ibid., p. 13.
[21]   Ibid., pp. 124–126.
[22]   Ibid., pp. 136–137.
[23]   Ibid., p. 133.
[24]   Ibid., p. 27.
[25]   Ibid., p. 133.
[26]   Ibid., p. 120.
[27]   Ibid., p. 123.
[28]   Ibid., p. 122.
[29]   Ibid., p. 124.
[30]   Ibid., p. 125.
[31]   Ibid., p. 125.
[32]   Ibid., p. 133.
[33]   Ibid., p. 134.
[34]   Ibid., p. 125.
[35]   Ibid., p. 136.
[36]   Ibid., p. 8.
[37]   Ibid., p. 9.
[38]   Ibid., p. 138.
[39]   Ibid., p. 142.
[40]   Ibid., p. 143.
[41]   Gerard J. Fitzgerald, "The Reproductive Behavior of the Stickleback," *Scientific American* (April 1993), pp. 80–85.
[42]   Heidegger, op. cit., p. 255.
[43]   Ibid., p. 199.
[44]   Ibid., pp. 247–248.
[45]   Ibid., p. 193.
[46]   Ibid., p. 198.
[47]   Ibid., p. 229.
[48]   Ibid., p. 229.
[49]   Ibid., p. 237.
[50]   Ibid., p. 239.
[51]   Ibid., p. 243.
[52]   Ibid., p. 243.
[53]   Ibid., p. 231.
[54]   Ibid., p. 250.
[55]   Ibid., p. 193.
[56]   Ibid., p. 194.
[57]   Ibid., p. 198.
[58]   Ibid., p. 237.
[59]   Ibid., p. 255.

[60] Ibid., p. 254.

[61] Ibid., p. 254.

[62] W. H. Thorpe, "Ethology as a New Branch of Biology," *Readings in Animal Behavior*, ed. Thomas E. McGill (New York: Holt, Rinehart, and Winston, 1965), p. 38.

[63] Heidegger, op. cit., p. 229.

[64] Thorpe, op. cit., p. 39.

[65] Ibid., pp. 37–38.

[66] E. H. Hess, "Ethology: An Approach toward the Complete Analysis of Behavior," *Readings in Animal Behavior*, ed. Thomas E. McGill (New York: Holt, Rinehart, and Winston, 1965), p. 17.

[67] Ibid., p. 17.

[68] Ibid., p. 18.

[69] Ibid., p. 17.

[70] Aubrey Manning, *An Introduction to Animal Behavior* (London: Edward Arnold Publishers Ltd., 1972), p. 38.

[71] Heidegger, op. cit., pp. 263–264.

[72] Robert B. Finley, Jr., *The Wood Rats of Colorado: Distribution and Ecology* (Lawrence: University of Kansas, 1958).

[73] Ibid., p. 218.

[74] Ibid., p. 217.

[75] Ibid., p. 218.

[76] Ibid., p. 218.

[77] Ibid., pp. 227–230.

[78] Ibid., p. 229.

[79] Ibid., p. 333.

[80] Ibid., pp. 526–527.

[81] Ibid., pp. 527–528.

[82] Hediger, op. cit., p. 74.

[83] Finley, op. cit., p. 333.

[84] Charles L. Convis, Jr., ed., *Conservation Geography. Case Studies in GIS, Computer Mapping, and Activism* (Redlands: ESRI Press, 2001). Cf. esp. the section, "Mapping Nature's Diversity," pp. 166–219.

[85] Hediger, op. cit., pp. 138–141.

[86] Ibid., pp. 134–135.

ROLF KÜHN

GEWALT UND PASSIBILITÄT DES LEBENS: ENTWURF EINER PRAKTISCHEN PHÄNOMENOLOGIE

Aus den "Selbstradikalisierungen" der Phänomenologie seit Heidegger über Lévinas und Henry bis Marion heute ergibt sich, daß unter den Figuren von Ereignis, Andersheit und Anruf die *Erprobung* (*épreuve*) eine besondere Stellung einnimmt, weil sie uns vor die Frage der Rezeption als Rezeptivität schlechthin stellt. Mit anderen Worten läßt das Pathos der radikal phänomenologischen Passibilität nur eine Geste der Gewalt bestehen, die ebenso originär wie original ist, denn wenn ich beim Ereignis, bei der Alterität und beim Anruf immer noch ausweichen bzw. deren Seins- oder Offenbarungsparusie suspendieren kann, so ist dies bei der apodiktisch transzendentalen Geburt nicht mehr möglich. Diese Geburt erleide oder erprobe ich in einem absolut letzten Sinne, weil ich ohne jede Initiative meinerseits in das Leben hineingeboren bzw. von diesem in ihm selbst gezeugt werde, ohne daß eine Flucht oder ein Schutz davor noch möglich wäre. Diese äußerste Gewalt als radikale Passibilität besagt dann nichts anderes, als daß ich "mich" in meinem Ursprung in rein passiver Weise "entgegennehme", ohne eine Aktivität entfaltet zu haben, weshalb die Gewalt dieser Passibilität auch ohne jeden Vergleich hinsichtlich einer späteren Spontaneität oder Synthesis ist – eben reine *Rezeptivität* im Modus einer Sinnlichkeit, die mit der Subjektivität als Wesen dieses Empfindens selbst identisch ist.

1. DIE GEWALT DER LEBENS HERPROBUNG

Eine Analyse solcher Radikalität im Anfang und als Anfang unseres absolut phänomenologischen Lebens kann daher nur gegenreduktiv von dieser äußersten passiblen Gewalt ausgehen und mit dieser äußersten Gewalt die affektiv eidetischen Fragen solcher Phänomenalisierung aufgreifen, die keine Abschwächungen duldet, wenn man die Phänomenologie nicht von Prinzipien abhängig machen will, welche der effektiven Selbstgebung des Lebens in dessen Einzigkeit fremd sind. Die Auseinandersetzung, welche oben mit Heidegger, Lévinas, Derrida und

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Marion hinsichtlich Reduktion und letzter Selbstgebung angezeigt wurde, entspricht also nicht so sehr einer "Kritik der Kritik" als vielmehr der notwendigen *Umkehr* von phänomenologischen Rezeptionsfragen der Weiterentwicklung in die reine Rezeptivtät selbst hinein, die gerade kein theoretisches Programm mehr darstellt, sondern die Erprobung als Vollzug einer *praktischen Phänomenologie* bildet. Und deren innereidetisches Gesetz ist unsere Ipseisierung in jenem *Wie* der Passibilität, welches mich in die unverbrüchliche Reziprozität oder gegenseitige Innerlichkeit von Fleisch/Leben hineinimmt, in der nur noch der Rechtsgrund der *Intensität* ohne vergleichendes oder metaphysisches Maß zählt.

   Die Gewalt solcher äußersten Phänomenalisierung hat also nicht nur einen Namen, sondern als transzendentale Geburt ohne Nachfrage an meine Freiheit ist sie eine phänomenologische Materie, die wir Selbstbedürfen des Lebens nennen, ohne daraus eine Dramaturgie des Ab-grundes wie etwa bei Schelling abzuleiten, weil dieses Selbstbedürfen des Lebens das *Sich*-geben desselben bedeutet, *so daß die Gewalt der immanenten Materialisierung als fleischliches Empfinden-müssen zugleich die höchste phänomenologische Gebung ist*. Das wesentliche Ungenügen von Ereignis, Andersheit und Anruf rührt daher, daß deren Geben stets noch einen Entzug, ein Verbergen oder eine Schuld impliziert, das heißt eben jeweils eine Form der Nicht-Identität, welche aus dem Geben kein wirkliches Sich-geben ohne Verweigerung macht – sei diese ontologisch oder ethisch bestimmt. Daher manifestiert sich die Geste der Gewalt als absolute Lebenszeugung in unserer Geburt auch als eine *Totalität*, welche der spielerischen Geste der Postmoderne mit ihrer dif-fere(ä)ntiellen Grundlegung entgegensteht. Was sich in dieser Modernität philosophisch und anderweitig herausgebildet hat, ist aber nur die Konsequenz einer Phänomenologie, welche im Zentrum der Phänomenalisierung als zeitlicher Ge-gebenheit nur den Hiatus, die Kluft, die disparate Wiederholung oder die Transzendenz definitiv festschreibt. Um diese letzteren Begriffe herum hat sich ein philosophischer wie ideologischer Diskurs etabliert, dessen Konsens weder die genannte Gewalt noch die darin mitgegebene Rezeptivität als Totalität der Passibilität akzeptieren kann, weil die diskursiven Strategien in diesem Bereich des Originären keinerlei Differenzmöglichkeit – und damit keinen Rechtsanspruch – mehr besitzen. Ist unsere Originarität aber eine ständige Modalisierung dieses Urpathos, dann läßt es sich nicht zurückweisen, sondern verlangt eben die konsequenteste affektiv eidetische Aufklärung, welche zu einer *anderen Phänomenologie* führt, die wir eben eine praktische oder eine solche der

Erprobung nennen möchten, insofern die klassischen Begriffe von Erfahrung und Erleben für dieses reine Performativ des phänomenologischen Leistungsvollzugs nicht hinreichend zutreffen. Erfahrung bleibt an einen Schematismus von Anschauung und Begriff gebunden, während Erleben zwar rein intuitiv gesehen werden kann, dafür aber genetisch konstitutiv Typik und Telos als ideale Grenzbegriffe impliziert.

Die kurz angedeuteten Radikalisierungen bei Heidegger, Lévinas, Derrida und Marion, wo ebenfalls das philosophiegeschichtliche Erbe ontischer Ob-jektkonstituierung als Matrix der reinen Gebungsmöglichkeit aufgebrochen werden soll, stehen mithin nicht für sich. Vielmehr dienen sie als operative Entscheidungen dazu, die unumgängliche Frage des Nicht-Erscheinenden, des Abwesenden, Unsichtbaren oder des Vergessens im Erscheinen als solchem weiterzuverfolgen, wobei sich die Einsicht ergibt, hinsichtlich der Methode selbst einen *Umsturz* zu vollziehen – nämlich letztlich die Reduktion selbst aufzuheben, um tatsächlich die Phänomenalisierung von der radikalen Passibilität des "Mich" aus sich vollziehen zu lassen, wobei Horizont wie Ich oder Seinsdeutung kein Richtmaß des Evidenten bzw. des fremden Rufs ins Eigene mehr ausmachen. Kritisch könnte man fragen, ob die Totalität im Rahmen solcher Passiblität nicht nur eine neue Variante metaphysischer Allgemeinheit überhaupt darstellt? Aber gerade in einem solchen Urteil würde sich der entscheidenste Paralogismus bekunden, um die gegenreduktive Problematik als solche zu verkennen, um die es innerhalb einer kommenden Phänomenologie als einer weitgehend ungenutzten geht: Die Gewalt des absolut phänomenologischen Lebens, in dem ich geboren werde, impliziert nämlich im Gegenteil in ihrer Urpassibilität das Einklammern jeder, hauptsächlich aristotelisch grundgelegten Metaphysik mit ihren onto-theologischen Gattungen und Arten, einschließlich der Transformation der *ousia/substantia* als An-wesen, Identitätsmacht oder Spur,[1] insofern die rein pathische Intensität der genannten Passibilität als das rein affektive Ursagen des Lebens eben keine logische Verstehenskategorie mehr darstellt, sondern ein impressionales Fleisch in seinem Selbstempfinden.

Diese Urleiblichkeit bestimmt die Phänomenalisierung eines jeden Phänomens und ist daher allein innerhalb des Selbsterscheinens lebendigen Erscheinens zu analysieren, das heißt in der reinen Sphäre der Selbstaffektion als permanenter Erprobung. Man könnte des weiteren – zustimmend oder ablehnend – geneigt sein, die Abwesenheit eines argumentativen Spielraums für den frei flottierenden Diskurs *Religion* zu nennen. Aber dann bliebe radikal phänomenologisch in der Tat zu bemer-

ken, daß die Religion als umfassende Lebensform und Offenbarung in ihrem Selbstverständnis – und zwar unter Absehung von allen dogmatischen Inhalten, einschließlich der Diskussion eines phänomenologischen Atheismus oder Theismus[2] – die einzig praktische Weise bildet, worin die Passibilität zugleich die authentische Selbstgabe des Absoluten als solchen darstellt. Es bedarf hier effektiv keines weiteren logischen, reflexiv explizierenden oder ethischen Beweises, zum Beispiel einer Freiheit, die stets in Sorge um ihre Pro-jekte ist, um unmittelbar die Natur solcher absoluten Passibilität in jenem phänomenologischen Leben zu verwirklichen, welches mich als das seine gebiert. Denn diese Passibilität ist in ihrer Performanz als Selbstbedürfen der transzendentalen Lebendigkeit, in der sich die Befriedigungen realisieren, zugleich jegliche Fülle, so daß die Reduktion äußerster Regression vor die Notwendigkeit ihrer eigenen Selbstaufhebung zu stehen kommt, oder aber in weiteren Variationen von intentionalen Vermittlungen verharrt, die im Grunde das "Erprobte" als Erleben oder Dasein zu einem ausschließlichen Feldcharakter machen, worin die Subjektivität als Bewußtsein oder Geist seit Kant und Hegel im Sinne der Objektivität aufgehen soll.

Im Grundmodus des Passiblen zum Ganzen des Lebens zu gelangen, weil das Leben sich ganz, das heißt ohne jede Einschränkung gibt, und zwar in all seinen Modalisierungen zu jedem Augenblick, ist also das Gesetz der Intensität, welche die Originalität des urtümlichen Erscheinens als reine Selbstgebung ausmacht. Die Affinität zwischen Religion und Phänomenologie (allerdings streng gesehen nur im Bereich solcher Passibilität) ist dann in der Tat keine neue Demonstration der Seinstotalisierung im Ausgang von den Griechen bis zu Heidegger und darüber hinaus, sondern im Gegenteil die Aufhebung des Seins als der scheinbar ursprünglichsten Phänomenalisierung – und damit die Aufhebung der Zeit oder der Diffe(ä)nz mit ihrem transzendenten Daseinsprimat. Jeder Diskurs als Beweis erhebt sich notwendigerweise im Intervall oder in der Indifferenz der Zeit und des dimensional Differenten, weil als Logos der Repräsentation oder Signifikanz alles darin sagbar ist, Lüge wie Wahrheit, während die Intensität niemals eine solche Neutralisierung eines referentiellen Raumes kennt, denn als Ursagen des Lebens geht die Intensität jedem Wort (in) der Welt voraus, weil konkret alle Phänomenalisierung mit der immanenten Affektion als Gewalt reiner Passibilität anhebt. Insofern könnte man eben die Transzendentalität dieser passiblen Gebung auch *Trauma* nennen, denn im Trauma wird die Subjektivität – gegen ihr bewußtes Wollen – in die radikale Bedingung ihres rein phänomenologischen Wesens versetzt bzw. darauf zurückgewor-

fen, nämlich *sich* ohne Erinnerung im Vergessen ihrer selbst als Ge-
wesenes empfinden zu müssen. Natürlich impliziert dies keine Apologie
aggressiv traumatisierender Verfolgungen, Situationen oder Begegnungen,
sondern die Frage, *wie* Traumatisierungen sich überhaupt phänomenali-
sieren können.[3] Wenn Verstand und Vernunft immer zu spät kommen,
um retentional nur eine noematische Irrealität zu ergreifen, bzw. eine Last
des Seins oder einen in Geiselhaft nehmenden Anruf, dann kann der an
Vor-stellung habitualisiert gebundene Diskurs nur in die Verweigerung
umschlagen, ein solches Leben als die tatsächliche Manifestation der
"Phänomene" anerkennen zu müssen.

An die Stelle der *Komplizität*, welche J. Derrida zwischen Gegebenheit
und Metaphysik endlos in jedem Text zirkulieren sieht, ist demnach die
Duplizität zu setzen, womit M. Henry die Epoché des entwirklichenden
Welterscheinens als täuschend originärer Phänomenwerdung anstelle der
immanenten oder passiblen Phänomenalisierung im leiblich sensuellen
Leben bezeichnet.[4] Und in bezug auf die Analyse der absoluten
"Sättigung" bei Marion läßt sich sagen, daß die Gewalt diese äußerste
Erfüllung selbstgebender Phänomenalität darstellt, sofern in der absoluten
Passibilität kein Raum für irgendeine Aktivität von Ich oder konstituie-
render Horizontleistung als Intentionaliät mehr gegeben ist, ohne jedoch
das "Subjekt" mit dem prinzipiellen Mangel der Nichtentsprechung
zwischen Gegebenem und Gebung zu beladen, indem es gegenüber der
nicht voll phänomenalen Entfaltung schuldig werde. Fallen mit dem
absolut Passiblen als reiner Erprobung nämlich alle Überzeugungen,
Skeptizismen, Nihilismen oder Normanweisungen dahin, weil sie insge-
samt auf einem räsonnierenden Logos aufbauen, dann ist es auch nicht
erstaunlich, daß die "Kritik", die jenen Bewußtseinsformen dann allein
noch übrig bleibt, eine streng phänomenologische Analyse jener
Materialität als Passibilität verweigert, um nicht mit der Ur-Faktizität
einer solchen letzten transzendentalen Operativität in ihrer reinen Praxis
konfrontiert zu werden. Das *Transpassible* bei M. Richir ist dafür ein
weiteres Beispiel, insofern dieses "rhythmisch" Passible an eine
Verzeitlichung und Verräumlichung gebunden bleibt, in denen die
Entmächtigung der Subjektivität zu einem letztlich nicht mehr entscheid-
baren Weltsinn gemäß Merleau-Ponty führt.[5]

Wenn die Geste der Gewalt des uns gebärenden Lebens eine solche
Totalität ist, daß keinerlei transzendentale Illusion hinsichtlich einer Ich-
Setzung durch dieses Ich als Synthesisvermögen selbst mehr gegeben ist,
dann gilt ebenfalls, daß mit dieser absoluten Lebensphänomenalisierung
keine neue *Alterität*, die bisher vielleicht noch nicht gesehen wurde, in

den Rand unserer metaphysischen Identitätstexte eingeschrieben wird. Vielmehr beinhaltet diese Totalität von Anfang an, der ein absolut selbstaffektiver in der Intensität des Lebenszugangs ist, eine Pluralität der Reziprozität oder eine Gemeinschaftlichkeit, welche sich ebenfalls nicht mehr auf einen ethischen Imperativ oder sonstigen philosophischen Logos stützen muß, um prinzipiell einem *Jeden* das "Recht auf Existenz" zu gewähren. Denn der Andere wird weder über eine gemeinsame Lebenswelt der Wahrnehmung oder Doxa letztlich in seinem Selbst erreicht noch über einen interkulturellen "Polylog", sondern allein in der ebenso absoluten Mitgeburtlichkeit im Leben wie die meine, das heißt in der Sphäre transzendentaler *generatio* des Mich als solchen, so daß man hier angemessen anstelle von Mitpathos auch von einer *Trans-passibilität* des Lebens sprechen könnte, die jedoch immer konkret individuell und nie allgemein ist. Die eigentliche Anerkennung des Anderen fußt mithin nicht mehr auf Rechtfertigungen durch die Vernunft, wie etwa in den rational naturrechtlichen Menschenrechten oder sonstigen Verfassungstexten, sondern auf einer Urgemeinschaftlichkeit, deren Unmittelbarkeit sich aus der Intensität der Passiblität als Reziprozität ergibt, weil die Weisen des einzelnen Empfindens theoretisch unbegrenzbar und in diesem Sinne die "Individuen" ebenso einzig wie unendlich sind, was die subjektiven Modalisierungen des Empfindenkönnens überhaupt betrifft.

Die Gewalt des Lebens ist also seine Fraternität selbst, ohne zuvor der Vermittlung eines Logos der Anerkennung – wie etwa bei Hegel durch Sprache, Arbeit und Staat – zu bedürfen. Dieser Aspekt der Urphänomenalisierung als originäre Gemeinschaftlichkeit, Mitpathos oder Transpassibilität ist mithin kein sekundäres Moment der Analyse der phänomenologischen Radikalisierung, weil nur so der onto-logische Zirkel zwischen der Objektivierung des Erscheinens durch einen Logos des medialen Sich-zeigens im Bewußtsein und der "allen gemeinsamen Vernunft" als scheinbar notwendiger Beweis für die Verpflichtung an Gerechtigkeit gegenüber allen Menschen in seiner abstrakten Allgemeinheit aufgebrochen werden kann, um *das je empfindende oder leidende Fleisch als solches* "Grund" genug in sich selbst sein zu lassen. Die allen gemeinsame Vernunft ist deshalb in ihrer Formalität prinzipiell abstrakt, weil sie sich naturgesetzlich oder meta-ethisch in dieser Rechtfertigung aller zugleich stets selbstlegitimieren will, das heißt, ihre Illusion hinsichtlich der Originarität gerade auf diese Weise der ideellen Universalisierung fortsetzen kann, welche faktisch jedoch nur im Leben besteht, weil keine Vernunft jemals etwas geschaffen oder wirklich gezeugt hat.[6]

Jedes Denken des Seins, Nichtseins oder Bewußtseins, sei es ontologisch, reflexiv oder ethisch verstanden, stößt also mit der durchgeführten Radikalisierung auf die Gewalt der passiblen Erprobung als absolute Subjektivität, von der Nietzsche schon gezeigt hat, daß sie dann zu einer "Krankheit des Lebens" wird, wenn diese Passibilität in ihren Affekten bewußt oder unbewußt zurückgewiesen wird. Wir wollen hier nicht die grundsätzlich unverzichtbare Phänomenalisierung der Kultur erneut aufgreifen, welche sich hieraus ergibt und worüber an anderer Stelle ausführlich gesprochen wurde,[7] sondern es soll diese Gewalt bis zu ihrem Paroxysmus für die phänomenologische Analyse vorangetrieben werden. Denn für letztere ergibt sich anstelle der Ich-Selbstsetzung oder Daseinsgeworfenheit die Gewalt des Passiblen als ein solcher "Grund" meines Lebens, der zugleich Seligkeit oder Glück dieses Lebens selbst ist und derer ich in meiner transzendentalen Geburt ebenso absolut wie originär teilhaftig werde, weil das Leben im Unterschied zur Welt niemals *indifferent* auftritt. *Die Gewalt jedoch als die Seligkeit selbst zu bezeichnen*, ist entweder ein logischer Widerspruch oder eine existentielle Absurdität; auf jeden Fall etwas, was auf ideativ eidetischer Ebene der Werte und Gefühle als Korrelation unmöglich erscheint – und dennoch "gelebt werden muß", wie Kierkegaard, Kafka oder auch Camus wußten. Diese Verdoppelung der Gewalt auf der Ebene der innereidetischen Lebensmaterialität als Pathos selbst besagt daher nicht nur die Unhaltbarkeit aller Deklarationen hinsichtlich des "Tods des Subjekts", sondern sie leitet die Analyse der Phänomenalisierung auf der bescheidensten wie höchsten Ebene, ohne ein formal ontologischer Leidfaden zu sein, insofern jedes Empfinden ein ipseisiertes Absolutes impliziert, welches allein das *Sich*-Empfinden im Empfinden kennzeichnet. Dieses Sich der Intensität oder des Traumas, das heißt diesseits von retentionalem Erinnern oder Vergessen, kann in der Tat weder durch eine reflexive Bejahung gesetzt noch durch eine Negation aufgehoben werden, weil sich dieses Sich in seiner lebendigen Ipseisierung schon immer ge-geben ist, bevor synthetische Bejahung oder Verneinung auf irgendeine Art und Weise als Urteil erfolgen. Die Subjektivität gibt es nur um diesen Preis; sie ist mit anderen Worten das Glück der gewaltigen Anfangsgeste, die sich in nichts Mittel-mäßiges im doppelten Sinn dieses Wortes auflösen kann. Dieses Glück ist als Seligkeit die Aristokratie des Gefühls, welches radikal phänomenologisch niemals durch Anderes substituierbar ist, und daher in seinem Wesen auch nicht deutbar, aufschiebbar oder reduzierbar.

In dieser Hinsicht ist das Gefühl als Affektion oder Spannung der Intensität der prinzipielle Übergang innerhalb der Sphäre der Passibilität

und Rezeptivität, sofern die transzendentale Affektivität in ihrem rezeptiven Sich-ertragen oder -empfangen das Glück oder die Freude selbst dieser passiblen Übereignung als Selbstaffektion des Lebens ist, und damit die strukturelle Verwandlung des einen in das andere, das heißt der reinen Passivität in den Selbstgenuß, welcher das Wesen des passiblen Ursprungs bildet. Folglich ist auch jede Werkbegegnung zunächst ein Gefühl, so daß gerade bei der Frage der phänomenologischen Rezeption als Selbstradikalisierung der Reduktion ein solches Gefühl von der rein äußeren Rezeptionsfrage auf die transpassible Erprobung der reinen Rezeptivität hingelenkt wird. Um ein Denken wirklich "zu verstehen", muß man seine Grundintuition teilen und in gewisser Weise sich einverleibend zu eigen machen, was aber keine bloße "Horizontverschmelzung" im Sinne Gadamers bildet, sondern gerade das Erproben der Identität von Seligkeit und Gewalt. So bildet beispielsweise bei Spinoza das Heil oder die Liebe zu Gott das ursprünglich initiierende Gefühl seines gesamten Werkes, worüber die geometrisierende Axiomatik und Systematik als sukzessive Reduktionsschritte nicht hinwegtäuschen können. Gott als einzige Substanz ist gleichzeitig die "immanente Kausalität" in allen Attributen und Modi, und wenn Heidegger kaum Spinoza in seine Metaphysikdestruktion einbezogen hat, so könnte dies unter anderem ein Hinweis darauf sein, daß Spinoza den phänomenologischen Monismus des rein transzendenten Welterscheinens durchbrach, um noch eine andere Phänomenalisierungsweise erkennen zu lassen – nämlich Gott als Leben, wie Spinoza selbst diesen Unterschied zu einem abstrakten *Esse* herausstellt. Descartes und Kant, Husserl wie Heidegger und die neueren Phänomenologien können dann aber ebenso in diese Erprobung der Reduktion hineingenommen werden, um zu sehen, von woher sich ihre Grundintuition speist – nämlich Selbstgewißheit, Objekti(vi)tät, Gegenständlichkeit oder Sein/Seiendheit. Zwischen Gewißheit und Seiendheit vermittelt dann letztlich nicht die Intentionalität oder das Dasein; sondern die Subjektivität als affektive Gewißheit (*cogito* als *passio*) und das Seinsereignis als *A-letheia* (schickender Zeitraum) stehen sich dann als urfaktisch zweifache Phänomenalisierungsweisen in letzter Strukturalität des Erscheinens deutlich gegenüber,[8] ohne eine Einheit im Lebensgrund leugnen zu müssen.

Die Aufklärung solcher Duplizität, welche das Leben dann nicht mehr einfach privativ unter dem Dasein zu subsumieren vermag, schärft demzufolge aber eindeutig das Gefühl gegenüber der reinen *Indifferenz* des In-der-Welt-seins bzw. gegenüber dessen weiterer Auflösung in Effekte (Derrida) oder auch dessen Kritik durch eine Me-ontologie des substitutiv

Anderen (Lévinas). Da das Gefühl in seiner passiblen Erprobung niemals indifferent sein kann, aber auch nicht bloß in einem hermeneutischen Zirkel von Sein/Dasein die Welt erschließt, muß die Rezeption gerade des heideggerschen Denkens in seiner Modellfunktion für jede Destruktionsphänomenologie zu einer prinzipiellen Auseinandersetzung werden, *insofern nunmehr Weltdifferenz und Passibilität metagenealogisch wie -paradigmatisch aufeinander treffen.* Die Rezeption der phänomenologischen Grundgeste Heideggers führt daher im Akt des reduktiven Erprobens zur Aufhebung des reinen Welt- und Zeitcharakters als *Nicht-Passibilität*, das heißt zu jener Indifferenz, welche als Transzendentalität des An-wesen-lassens alle Erscheinungen unterschiedslos im Nacheinander der Phänomene in sich Platz nehmen läßt und so die Neutralisierung und Anonymisierung des passiblen Lebens vornimmt, welches dann ohne weitere Analyse in die affektlose Medialität des "Es gibt" eingereiht werden soll. Begegnisarten, Stimmungen, Befindlichkeiten und Tod sind daraufhin Substitutionen eines Originären, dessen Originarität niemals wieder hervorzutreten vermag, weil es nur *eine* Weise des Erscheinens gibt – das Anwesen der Differenz als Dimensionalität der Wahrheitslichtung eines farblosen oder nicht sensuellen Seins, gerade auch dort noch, wo es Entzug als das unmögliche Etwas einer Frage "ist". Wenn die Rezeption Husserls aufgrund der "lebendigen Gegenwart" potentiell noch unmittelbarer an die reine Rezeptivität der Lebensselbstaffektion über den immanenten Bewußtseinsfluß gebunden zu sein scheint, um aber besonders dadurch auch der entscheidenden Problematik reiner Passibilität in den sogenannten "passiven Syn-thesen" ausweichen zu können, so stehen sich bei Heidegger und seinen Nachfolgern der Destruktionsanalyse *die Gewalt der Welt* und *die Gewalt des Lebens* eindeutig gegenüber – das heißt als epochale Konstellation und Aufgabe einer kommenden Phänomenologie. Denn gegenüber der Gewalt der Weltdifferenz bleibt nur die strukturale Lösung einer vorlaufenden Entschlossenheit in den Tod, von dem man aber gerade nicht erfährt, inwiefern er in die Passibilität des Lebens hinabtaucht, da er durch das Ans-Ende-kommen aller weltlichen Möglichkeiten bestimmt ist, welche Abwesenheit das Dasein dann als sein "Selbst" ergreift, um so in der scheinbaren "Jemeinigkeit" die Indifferenz der Negation definitiv zu signieren.

Da dieses Selbst keine lebendige und damit keine wirkliche Ipseität ist, wird die Frage der Reduktions- und Gebungsradikalisierungen eindeutig zu einer Frage der *Metagenealogie* innerhalb der Rezeption als Analyse reiner Rezeptivität in der Passibilität. Wenn die Philosophie gegenwärtig

im weitesten Sinne Abarbeitung an den Destruktionen geworden ist, ohne
mit Begriffen wie Identität, Subjekti(vi)tät, Andersheit, Gesetz, Kultur,
Sinn, Gerechtigkeit usw. an ein Ende gekommen zu sein, das heißt, jeweils
nur die Parameter innerhalb des Diskurses verschiebt, ohne im
Phänomeno-logischen wirklich etwas Neues zu sagen, dann stellt sich
die Aufgabe, ob Vernunft- und Seinsgeschichte wie Sprach- und
Gesellschaftsanalyse mit ihren jeweiligen Machtaspekten nicht zur
Annahme eines *inconcussum* getrieben werden, welches all diese
"Archäologien" und "Spielräume" des Wissens insgesamt trägt, ohne
essentialistisch oder fundamentalistisch sein zu müssen. *Eine Meta-
genealogie der affektiven Historialität ist damit keine bloße Revision der
Philosophiegeschichtsschreibung*, sondern die schlichte Feststellung, daß
wir mit dem prophezeiten "Ende der Metaphysik" noch keineswegs am
"Ende des Lebens" sind, sondern vielleicht sogar erst "vor" diesem Leben
stehen, weil es nie ein Ende hat, ohne ein ontologisches Substrat im Sinne
der Tradition zu sein, was heute bewußt werden könnte.

   Leben als Passibilität im je konkreten Affekt wie Gefühl ist also weder
"ontologisch unbestimmt" noch eine bloße "Privation" des Daseins als
ein "Nur-noch-leben",[9] sondern die Gewalt des Lebens als unser einzig
mögliches Glück ist diesseits jeder Differenz in ihrer Gleichgültigkeit als
Effekt der Gegebenheit zusätzlich eine wirkliche *Stätte* oder *Bleibe*. Diese
können keine Orte sein, welche wir in unserer "nomadischen Freiheit"
wechseln, weil wir zur Aufgabe von innen oder außen her dazu gezwungen
werden oder es um des Spieleffektes willen tun (Deleuze). Vielmehr ist
die reine Passibilität der äußerste denkbare Ort als absolute Situativität:
nicht Kontraktion im Solipsismus von Angst, Sorge und Tod, sondern
Erprobung ständigen Geborenwerdens in der Selbstoffenbarung des
Lebens, *von dem uns nichts trennt, weil es sich niemals von uns trennt.*
Solange folglich die a-subjektiven Feldphänomenologien als suggest-
ive "Weltprosa" den Zugang zur phänomenologischen Wahrheit des
Erscheinens in seiner Grundstruktur regeln sollten, solange werden wir
uns auch noch in einem philosophischen Anachronismus bewegen,
welcher sich mit den größten Vorurteilen unserer Zeit vermischt, um der
Frage nach dem absoluten Sich-offenbaren als phänomenologischem
Realprozeß auszuweichen, welcher mit keiner welthaften Kategorie einge-
fangen zu werden vermag, wie wir es hier mittels einer Skizzierung einer
Metagenealogie der Reduktionsradikalisierungen anzudeuten versuchen.
Die Verweigerung einer rein passiblen Rezeptivität, die mehr ist als die
formal selbstaffektive Apperzeption bei Kant und ihre spätere phänomeno-
logische Verzeitlichung über Hegel bis Heidegger (und eher bei Maine

de Biran und Nietzsche angemessen zu Wort kommt), bedeutet die Verweigerung des *zitternden Fleisches*, welches wir in unserer Selbsterprobung durch das Leben sind. Damit sind wir wesenhaft dessen einziges Sich-offenbaren, welches von keiner Sprache jemals wird eingefangen werden können, sei sie *langue* oder *langage*, bzw. das ihnen angeglichene System des topisch oder symbolisch Unbewußten als *namenloses Es* von Freud bis Lacan.

2. ENTWURF EINER PRAKTISCHEN PHÄNOMENOLOGIE

Daß an die Selbsterprobung ebenfalls eine erneuerte Soziologie, Psychologie sowie auch Geschichtschreibung und Literatur beispielsweise anknüpfen könnte, ohne in die von Hegel kritisierte "Empfindsamkeit" der "schönen Seele" zu verfallen, wie es in seiner "Phänomenologie des Geistes" heißt, ist nicht von der Hand zu weisen. Jedoch bedeutet hierbei eine konsequent passible Transzendentalität des Traumas als unsichtbare Verschränkung von Anfang und Vergessen im Selbstvergessen des Lebens ein radikal anderes Cogito, das heißt genau ein *fleischliches Cogito*, und zwar in der unaufhebbaren Reziprozität von Fleisch/Leben als materialisierter Phänomenologisierung.[10] Die husserlsche Genesis wird folglich nicht nur als triebhyletisch materialisierter Vollzug zur Performanz der Epoché in der Spannung eines zweifelnden "Unbehagens": "Die passiv disjunktive Spannung der problematischen Möglichkeiten (oder Zweifel im passiven Sinne) […] führt wesensmäßig und unmittelbar ein Unbehagen mit sich und einen ursprünglichen Trieb, darüber hinwegzukommen, zurückzukommen in den normalen Zustand der Einigkeit."[11] Vielmehr stehen wir mit dem fleischlichen Cogito genau vor dem dann nicht mehr zurückweisbaren *Umsturz der Phänomenologie als solcher*: Gibt es kein Leben ohne Fleisch und kein Fleisch ohne Leben, dann ist das Gefühl als Passibilität genau *die Erprobung* des *reduktiven Traumas* im Ausgang von diesem Fleisch, von dem wir uns als absolute Subjektivitäten niemals verabschieden können, ohne dabei irgendein Bild des selbstreflexiven Erinnerns oder des protentionalen Entwurfs fixieren zu können. Die Verschränkung von Fleisch/Leben ist mithin unmittelbar die Phänomenalisierung des Grundes als Anfang/Vergessen, ohne ein Chiasmus der Sinnhaftigkeit im Sinne Merleau-Pontys zu sein, bzw. ein *hypokeimenon* substanzieller Natur. Aber eben auch nicht die letzte Dimensionalität eines Anrufs, weil im Nichtraum dieser Reziprozität nur die Gewalt der Sub-jektivierung als unüberwindbare Bindung an die Lebensselbstaffektion herrscht, worin diese Affektion des Lebens und

die meine *dieselbe* ist. Damit ist diese identische Urphänomenalisierung, ohne eine rhetorische oder logische Tautologie zu sein, die denkbar radikalste Investitur und kein bloßer Effekt der Zirkularität im Aufschub, womit wir eher Lévinas einen Schritt weiter folgen als Derridas Supplementarismus – und so einer praktischen Intelligibilität näher kommen, die vorzugsweise im Johannesprolog von der "Fleischwerdung des Wortes" (1, 14) zu finden ist als in allem (nach-)griechischen Denken, dem auch noch die Destruktionsbemühungen verhaftet bleiben, sofern sie theoretischer Logos und nicht reiner Vollzug sind. Das Trauma der Investitur bedeutet daher auf diesem johanneischen Hintergrund das Trauma des Lebens, welches sowohl "Weg" wie "Wahrheit" ist, das heißt Methode und Gegenstand als *derselbe* Zugang, und nicht nur Besessenheit durch den Anderen. Es ist das absolute Trauma des Anfangs, worin Wort und Fleisch immer schon eins sind, um sich in dieser *filiatio* oder *generatio* ohne Zeit zu offenbaren. Niemand von uns ist dieser Anfang, und ohne diesen Anfang gäbe es auch keine Andersheit, weshalb die ethische Imperativität der Andersheit auch nicht das Originäre zu sein vermag.

Das Gefühl, als Gebürtiger des Lebens zu leben, keinen Tod zu signieren zu haben, das heißt, die lebensfremden Strukturen von irrealisierender Sprache, mythologisch Unbewußtem, entfremdender (Me-)Ontologie oder berechnendem Aus-tausch als Pseudo-Transzendentalien nicht übernehmen zu müssen, läßt die Gewalt solcher singulären Passibilität zur Gewalt der Gegenreduktion werden. Deshalb vermag auch die Inanspruchnahme eines Umsturzes nicht dem wohlbekannten Topos einer Kehre in der Philosophiegeschichte zugeordnet zu werden, denn das fleischliche Cogito bedeutet keinen bloßen Umsturz von Ideen, sondern *die reelle Zugänglichkeit zum Leben*, welche nur durch das Leben selbst gegeben ist, und niemals durch eine Vorstellung, ein Bild oder eine sonstige horizonthafte Finalität. Die Gewalt des Lebens wiederholt sich daher notwendigerweise an dieser Stelle, denn wenn es nur *ein* Leben gibt, so gibt es auch nur *einen* Zugang zu ihm: ausschließlich es selbst, ohne jedoch diese Einzigkeit gegen die Pluralität der in diesem einzigen Leben Geborenen ausspielen zu müssen. Rezeptivität als Zugänglichkeit in der absoluten Passibilität innerhalb des selbstaffektiven, subjektiven oder fleischlichen Cogito bedeutet folglich das Heraustreten aus jedem System und jeder Systematik, ist An-archie welthaft geschichtlicher Ordnungen. Ist solch originäre Passibilität als Phänomenwerdung dem Erscheinen affektiv-eidetisch unkündbar eingeschrieben, dann kann kein System-anspruch vor ihm bestehen. Wird heute jede Innovation sofort der globalen Vernetzung integriert oder von letzterer verworfen, so bildet die

Geste der passiblen Gewalt die einzige Ausnahme. Sie kann zwar über-
deckt oder vergessen, bis an den Rand der Vernichtung gedrängt werden,
aber ihr prinzipielles Potential der Verlebendigung bleibt ge-geben, weil
es einer anderen "Ordnung" angehört.

Aus jeder Systemreferentialität herauszutreten, um das Originäre den-
kend und praktisch zu erproben sowie jede nur mögliche Welt in ihm zu
erfassen, insofern jeder Welturspung sensueller, das heißt leiblich
sinnlicher Natur ist, bedeutet dann ebenfalls eine metagenealogische
Kritik jeder Macht, sei sie existierend oder scheinbar. Denn jegliche
Macht wird durch die Passiblität des Lebensgrundes daran erinnert, daß
sie im Grunde eine *Ohnmacht* darstellt, denn noch nie hat eine welthafte
Macht irgendeinen Lebendigen durch sich selbst in dieses rein phänomen-
ologische Leben als die absolut notwendige Bedingung seiner Existenz
versetzt, worüber auch die klonenden Genmanipulationen nicht hinweg-
täuschen sollten. Bedingung ist hier kein deduktives Prinzip, sondern sie
bezeichnet die urtümliche Selbstbewegung des Lebens, und insofern letz-
tere keine transzendentale Illusion des Ego als Selbstbesitz mehr zuläßt,
sind auch all dessen lebensweltlichen oder kulturellen Pro-jektionen als
institutionelle oder politische Öffentlichkeit jener Ohnmacht grund-
sätzlich übereignet. Nimmt der Umsturz der Phänomenologie all diesen
Dispositiven des Regierens und Herrschens ihre Illusion hinsichtlich
ihrer letzten Selbstgründung, dann beinhaltet dies aber gerade keine
Zerstörung, wie man fälschlicherweise meinen könnte. Denn so wie die
Gewalt der Passibilität auch Seligkeit der definitiven Lebenseinwohnung
bei ständigem Modalisierungswandel des affektiv Sinnlichen ist, ebenso
impliziert dann gleichfalls die Ohnmacht als Fragilität der Formen und
Gestalten des "Lebens" neben dem Pro-duzieren und Kon-sumieren ein
pflegendes Bewahren. Dieses *Am-Leben-erhalten* zielt nicht auf irgend-
einen Konservatismus oder sogar auf eine Restaurationstendenz ab,
sondern damit ist die phänomenologisch aufweisbare Notwendigkeit ge-
nannt, daß kein Ding existierte, wenn es nicht ständig vom Leben "unter-
halten" würde. Was im Ostblock vor mehr als zehn Jahren schon gesche-
hen ist, war gerade ein Systemzusammenbruch, weil die Individuen die
Pflege der Produktionsstätten und anderer Teile "lebendiger Arbeit", wie
Marx[12] sie grundlegend analysiert hat, nicht mehr unternehmen wollten.

Goût de l'être, douceur de la vie, unerträgliche Leichtigkeit des Lebens
– dies sind Ausdrücke der natürlichen Sprache, welche in ihrer Spon-
taneität besagen wollen, daß die Reduktion der Mundanreferenz nicht
durch etwas ganz Anderes zu ersetzen sei, um einen bloßen Para-
digmenwechsel in der modisch ideologischen Schnelligkeit unserer Zeit

für einen kurzen Augenblick einzuführen, sondern um die Konsistenz des Lebens in seiner Gewalt oder Übermächtigkeit zu einer permanent inneren Ankünftigkeit werden zu lassen. Dann ist es nicht mehr die Reduktion, welche letztlich gibt, ohne damit Marions Vorschlag eines vierten phänomenologischen Grundsatzes (nach den Prinzipien wie "Zu den Sachen selbst", "Rechtsgrund jeder Intuition" und "Soviel Sein wie Schein") völlig aufzugeben, sondern das Sich-geben der Phänomenalität erfolgt zunächst im Umsturz sowie parallel dann in der Reduktion auf der ihr zukommenden Ebene der Transzendenzen oder Mitmeinungen, sofern jedes Phänomen ein Komplexes von Welt im Leben ist, das heißt in der Duplizität gegeben wird. Der Umsturz ist in der Tat eine *Gegenreduktion*, das heißt keine weitere Reduktion bloß im Abbau von der Weltnaivität her, sondern eben die Aufhebung der Reduktion selbst. In der Gewalt der absolut immanenten Lebenssphäre gibt sich das Originäre als die ureigenste Wirklichkeit seiner Sphäre selbst, welche keine Dimension des Transzendenten mehr darstellt, sondern die Zugänglichkeit als Intensität des Lebens in reiner Passibilität als "Mich". Anstatt Aufweis und Aufklärung, *sehen* zu wollen, erwächst oder "ist" die Reduktion hier ausschließlich *Erprobung* des sich-selbst-erprobenden Lebens als solchen, ohne Duplizität wie Parallelität des Reduzierens in der konkreten Analyse als eine metaphyische Disjunktion zu beurteilen.

Die Schau ist das Haupthindernis für diese Selbsterprobung, so wie Fichte in seiner "Anweisung zum seligen Leben" sagt, daß sich das Auge selbst die Einsicht in das Absolute verstelle. Was die Metagenealogie des unsichtbaren Lebens also nachzeichnet (und als ein solcher Diskurs ist auch sie nicht mehr das Leben selbst), ist die individuelle Bestimmtheit der transzendentalen Potentialitäten der originär phänomenologischen Leistungen, wobei diese Leistungen nicht länger von einem Egopol der Intentionalität ausgehen, sondern das praktische "Ich kann" lebendigen Fleisches ohne Vorstellung und Darstellung bildet hier den unhintergeh-baren Anfang als Fundament. Diese reine Materialität der Phäno-menalisierung als Gewalt, Glück und Lebensstätte im Selbstgegebensein ihrer transzendentalen Modalisierungen und Bündelungen wirkt sich rezeptiv als *Begegnung* aus, so wie metagenealogische Analyse und subjek-tives Gefühl angesichts eines zu rezipierenden Werkes zum Nach-erleben einer Intuition werden, *die vom Leben spricht oder nicht*. Dies besagt mehr als ein Nacherleben von Urstiftungen im husserlschen Sinne, auch mehr als die Korrespondenzen oder Koinzidenzen bei allen kulturellen Werken oder im alltäglichen Tun, welches nie ohne Nachahmung ist. Das Mehr der metagenealogischen Begegnung und ihres Nacherlebens ist äußerste

philosophische Strenge (sowie in anderen Bereichen einmalig poetischer Klang oder Evidenz der Demonstration), nämlich Nachzeichung einer transzendental operativen Gesetzmäßigkeit, welche nicht nur eine regionale Eidetik jeweils bildet, sondern über das Erkennen von immanenten Bewußtseinsstrukturen hinaus zugleich deren Effektuierung in ihrer Erprobung selbst ist.

Insofern ist die Gewalt der radikalen Lebenserprobung als Phänomenalisierung von allem, was ist, zugleich Ontologie und Ethik, so wie sie auch die eingangs genannte Religion nicht ausschließt, aber auch nicht die Politik oder Ökonomie. *Denn wenn sie das ist, was sie erprobt, dann ist sie auch zugleich die Kraft, es zu vollziehen.* Gesetz, Motivation und Handeln fallen nicht mehr auseinander, denn die Gewalt des Lebens, nur mit sich selbst beladen zu sein, gibt diese einzigartige Macht als Selbstmotivation weiter, um auch im Handeln die Wirkkraft dieser rein immanenten Telologie zu bilden. So schreiten wir von Gewißheit zu Gewißheit, weil kein Lebensaugenblick letztlich in der Entwirklichung durch die Noese steht, sondern in sich das historiale Sagen der Lebensselbstoffenbarung trägt, welche zugleich die Materialität des Absoluten selbst ist. Sich zur Konkretheit des Absoluten in der scheinbaren Gewöhnlichkeit des fleischlichen Cogito zu erheben, ist eine Wende, welche den kantischen oder sprachpragmatischen Umsturz weit hinter sich läßt, weil der Gegenstand der Phänomenologie wie Philosophie dann kein Etwas oder Es gibt mehr ist, sondern die Phänomenalisierung als solche, das heißt in ihrem Vollzug. Hätte die Phänomenologie ihre Ressourcen schon alle verspielt, so gehörte sie der Vergangenheit und deren historischen Interessen an, und dies eingedenk der herausragenden Verwirklichungen bei Husserl, Heidegger, wie auch bei Scheler, Merleau-Ponty und Lévinas, vielleicht ebenfalls bei Fink und Patocka. *Gibt es aber wirklich neue Durchbrüche*, wie auch Marion sie fordert? Die Beantwortung dieser Frage kann nicht in wirkungsgeschichtlichen, exegetischen und philologischen Vergleichen liegen, sondern im Aufweis dessen, was der tatsächliche "Gegenstand" der Phänomenologie letztlich sei. Und ist derselbe weder das hyletisch-genetisch Gegenständliche noch der Anruf des Seins oder des Anderen allein und zuerst, sondern die Gebung in ihrer Lebendigkeit, das heißt in ihrer effektiven Verwirklichung schlechthin, dann liegt es auf der Hand, daß eine Gebung, die *nicht* lebendiges Sich-geben ist, gleichfalls nicht der Gegenstand der Phänomenologie zu sein vermag. Weder Grenzphänomenalität als Leerhorizont noch Eröffnung durch Ereignung oder Konstitutionsabbau können etwas schaffen, was – ohne jede Metaphorik im Ausdruck – wirklich "lebt".

Folglich muß der Umsturz der Phänomenologie jene Realität zum Gegenstand haben, welche sich als ein Zeugen offenbart, wobei in diesem Zeugen nicht nur wie bei Husserl schon Naturalismus, Objektivismus und Szientismus überwunden werden, sondern auch jede Hermeneutik bzw. jeder Strukturalismus oder Funktionalismus, das heißt alle -ismen.

Damit wird endgültig eingelöst, daß die Phänomenologie in erster Linie keine Arbeit an Texten und deren narrativen Effekten darstellt,[13] sondern eine reduktive Analyse hinsichtlich einer jeweils bestimmten Erfahrung als Erfahrung, welche in unserem Fall stets eine individuelle Faktizität des Lebens ist, denn jedes Phänomen – auch noch der Ruf des Unbedingten wie bei Marion – ist als solches konkret bestimmt und entspricht material einer einzelnen Modifikation unserer immanenten Affektion als sinnlicher Urleiblichkeit oder Fleischlichkeit. Demzufolge kann man in dieser radikalen Phänomenalisierungsanalyse niemals das Leben als Grund derselben aussparen, denn jede Erscheinung als Objekt, Wert oder Gefühl impliziert das Leben als solches – einschließlich seiner Strukturalisierungsversuche durch ethische Rekurrenz, disseminierende Supplementierung oder ichauflösende Hingabe. Negativ können wir daher unsere Analyseaufgabe gleichfalls als *das Aufsuchen jener genealogischen Orte oder Konfigurationen bezeichnen, in denen die strategische oder operativ unbemerkte Substituierung des rein phänomenologischen Lebens durch die Formen der Ek-stasis* oder ihre jüngsten Varianten stattfindet, das heißt: anstelle der Selbstumschlingung des Lebens primär die Seinseröffnung oder -verschiebung zu setzen, wodurch nicht mehr greifbar wird, worin die Kraft des reinen Erscheinens als Selbsterscheinen anfänglich beruht. Und es steht zu befürchten, daß diese Substitute den Realitätsbegriff selbst demnächst bilden werden, und zwar als einen technisch digitalen, sofern die transzendentale Illusion hinsichtlich des Ursprungs jeglicher Kraft sich auf das Machbare selbst hin verlagern wird, um es in diesem zu vermuten, anstatt die einzige Quelle an Kraft gelten zu lassen, welche im Leben ruht und das wir sind.

Die andere, bisher beispiellose Phänomenologie im Ausgang vom Leben situiert sich mithin zusammengefaßt *ab ovo* in der lebendigen Reziprozität, welche niemals zunächst ein bloßer "Bezug auf …" oder ein entwirklichendes "Bewußtsein von …" darstellen kann, sondern eine gegenreduktive Selbstgebung, wo Gebung und Selbst tatsächlich eins sind, nämlich im passiblen Sich-offenbaren jeder unbezweifelbar reellen *cogitatio*. Die Affinität zur johanneischen Phänomenologie des Lebens als einer ihrerseits bisher kaum hervorgetretenen Phänomenologie (sieht man vielleicht von Meister Eckhart, Fichte, Schelling und Maine de Biran ab)

besteht darin, daß das sohnhaft sich ipseisierende Wort in Gott sich als Offenbarung dieses Lebens im Pathos des absolut ewigen Anfangs selbst gibt, insofern sich dieses Leben ohne Widerstand, Entzweiung oder Andersheit in sich selbst umschlingt, um dieses ursagende Wort seiner selbst im und als Offenbaren zu sein, mithin als reines Wie eines Vollzuges ohne Etwas eines Hervorgebrachten.[14] Ohne irgendeinem Hang zu einem abstrakten oder spekulativen Spiritualismus zu folgen, enthält diese Reziprozität von einem in Gott selbst anfänglich fleischgewordenen Wort als dem absolut sich selbst ipseisierend zeugenden Leben genau das phänomenologische Gesetz allen Seins, *nämlich daß es nichts gibt, das nicht in einer unverzichtbaren Berührung mit dem Leben bestünde.* Die "Methodologie" dieser anderen oder praktischen Phänomenologie, welche die positive Seite der zuvor genannten "kritischen" Substitutionsanalyse bildet, beruht dann darin, daß jede Gegenständlichkeit, jede Seiendheit als Onta oder Ob-jekt aus ihrer jeweils zu kurz greifenden Ontologisierung herauszulösen ist, um sie der verlebendigenden Kraft unserer originären Leiblichkeit als eines sich-offenbarenden Fleisches zu übereignen, in dem ihr Erscheinen ebenfalls seinen absoluten Anfang nimmt, weil dieses Fleisch in seinem materialen Wie als Offenbarung Leben ist und umgekehrt, *das heißt das Sich-offenbaren das Fleisch des Lebens selbst bedeutet* – unsere unauslöschbare Gewißheit, immer im Leben zu sein.

Hinsichtlich der klassischen Phänomenologie und deren Bildeidetismus bzw. Präsenzkritik anstelle des ursprünglichen Lebens der *cogitatio* liegen die entsprechenden Arbeiten zur Bewußtseins-, Zeit- und Reduktionsanalyse, zu Ökonomie, Kultur, Ästhetik, Politik, Psychologie und Therapie nunmehr unter anderem vor,[15] so daß der methodologische Versuch, Originarität des Lebens und das jeweils konkrete Sich der Manifestation miteinander zu verbinden, auch betreffs der Materialisierung dieser passiblen Reziprozität als konkrete Analyse des Triebes, des Bedürfens, der Angst und Freude sowie der Anstrengung und des Handelns gegeben ist. Was Husserl und Heidegger gesucht haben, nämlich eine phänomenologische Lektüre der naiven oder unmittelbarsten Alltäglichkeit als Lebenswelt bzw. Umweltlichkeit, scheint sich auf diesem Wege der Lebensphänomenologie einlösen zu lassen, denn die einfachste und zerbrechlichste Modalisierung, ausgehend von der Lebenspassibilität, ist nicht vom Sich-offenbaren des Grundes als dieses kleinsten Eindrucks selbst getrennt.

Das Erscheinensgesetz dieser universalen Verlebendigung, dem es an innerer Notwendigkeit und Allgemeinheit also nicht mangelt, und in

diesem Sinne Philosophie bleibt, könnte dann lauten: *das Minimum als Maximum und umgekehrt*. Es wäre das "metaphysische" Gesetz der je einmaligen wie unendlichen Reziprozität jeder Erscheinung, das heißt eine andere Metaphysik allein (in) der Intensität oder der reinen Erprobung, welche als "Substanz" nichts anderes besitzt als ihren praktischen Vollzug mit dem jeweiligen Hervorbrechen seiner Manifestation. Versteht man dieses Gesetz nicht ideativ eidetisch, dann ließe sich von einem universal "monadologischen Leben" sprechen, welches sowohl die Natur als Erde umgreift wie die Lebenswelt und das metagenealogische Geschick eines jeden Individuums im Sinne einer im Leben geborenen Monade, das heißt als Lebendiger in konkreter Transzendentalität. Mit "Geschick" soll hier außerdem angedeutet sein, daß die Gabe des Lebens als Selbstaffektion zwar unaufkündbar ist, aber sie impliziert trotzdem keine Monotonie und keinen Automatismus, so daß ihr "Nichtbewußtwerden" in die äußerste Dramatik der Selbstzerstörung umschlagen kann, wie sie etwa am Suizid oder in jeglicher Form von Apathie oder auch Traumatisierung zu bedenken bleibt, da es sich hierbei im letzten um transzendentale "Schicksale" handelt, ohne sie eben den "Triebschicksalen" im freudschen Sinne subsumieren zu können. Und dennoch ist diese Bewußtwerdung kein Erkenntnisakt der Thematisierung, denn solche kognitiven Leistungen sind nur *eine* Modalität des Lebens, so daß die Einheit des Wissens durch teleologische Aufklärung der noematischen Genesis nur ein Teilaspekt des umfassenderen *Lebenswissens* als subjektiver Praxis ist. Monadologie als solche Praxis oder ständige Erprobung, wodurch der Begriff von seiner metaphysischen leibnizschen Vorgabe abrückt, wäre demnach ein Lebenswissen, dessen Totalität keine systematische Abschließbarkeit von Inhalten oder Typiken gemäß einer Grenzidee bedeutet, sondern die Immemorialität des Lebens als passible Urmächtigkeit, die keiner Erscheinung fehlt und ohne daß sich das Erscheinen selbst aus dieser Ge-gebenheit zurückziehen würde. *Die Gegenreduktion ist das Offenbarwerden dieser ununterbrochenen Aktivität des Lebens, welche sich nicht in die Sichtbarkeit der Welt einschließen läßt* und dennoch keine dieser Welt fremde "Hinterwelt" oder "verkehrte Welt" im Sinne Nietzsches oder Hegels bildet. Das Wunderbare des Lebens ist seine Mächtigkeit, ohne dinghaft gemacht werden zu können; seine Präsenz als schweigende Unaufdringlichkeit, weshalb es wie ein geheimes Erzittern alles Lebendige durchzieht – wobei dieses Durchbeben seiner immemorialen Gewalt als unserer Geburt in ihm ständig als solche welthafte Wortlosigkeit selbst vernommen wird.

Die neue phänomenologische Methodologie als eines dergestalt unmittelbar praktischen Lebenswissens, weil das Leben theoretisch verschwindet, sobald der Blick des Denkens retentional darauf fällt, vermag dann keine Begriffsrealität nur zu sein, denn weder das Leben noch seine mit ihm identische Performanz sind jeweils ein bloßer Begriff, sondern Wirklichkeit, das einzig Reelle als Realprozeß im Sinne einer *natura naturans*. Dieses Wissen bezieht sich, oder ist – besser gesagt – die phänomenologische Effektuierung als dieses praktisch um sich wissende Wissen in seinem Geschehen selbst. Als neues "Arbeitsfeld", welches sich damit gegenreduktiv erschließt, weit und beispiellos, schöpft es seine analytische Motivation weder aus der Retention noch aus der Protention oder deren Aufschubcharakter, sondern aus jener *Konzentration*, mit der jede phänomenologische Figuration "im Griff des Lebens" gehalten bleibt. Denn Kon-zentration mit ihren Tonalitäten und Schwingungen, um eine Anleihe bei der Poesie und abstrakten Malerei zu machen, die zugleich die konkreteste ist, beinhaltet das *Vollzugsapriori* jeder Dingberührung oder Personbegegnung in kontextueller Situativität, welche sich im Selbstempfinden des Lebens jeweils als dessen Selbsterprobung ereignet; mit anderen Worten in meiner abyssalen Passibilität, deren Wellen – aufsteigend und fallend wie in der Musik – die phänomenalisierende Macht der Wahrheit ankündigen, bis diese uns überflutet bzw. uns in sie eingetaucht sein läßt, um aus und in dieser Wahrheit zu leben. Mit solch einer verlebendigenden Wahrheit ändert sich auch jeweils die Welt als in der Sensualität gegebene, womit alles Sein überhaupt im Leben ruht – und nicht umgekehrt, wie noch immer das größte ererbte Vorurteil der Naivität, Philosophie und Wissenschaften lautet.

D – Freiburg im Breisgau

NOTES

[1] Vgl. Martin Heidegger, *Phänomenologische Interpretationen zu Aristoteles. Einführung in die phänomenologische Forschung WS 1921/22 (GA 61)*. Francfort/M: Klostermann 1994; *Aristoteles, Metaphysik IX, 1–3. Vom Wesen und Wirklichkeit der Kraft SS 1931 (GA 33)*. Francfort/M: Klostermann 1990; sowie Jean-Michel Le Lannou, "De la vie divine à la vie absolue. Aristote et Michel Henry", in: Alain David/Jean Greisch (Hg.), *Michel Henry – L'Epreuve de la Vie*. Paris: Cerf 2000, 359–382.
[2] Vgl. Dominique Janicaud, *La phénoménologie éclatée*. Paris: Eclat 1998, 27 ff.
[3] Vgl. Michael Staudigl, "Das Trauma und die Logik des Kulturellen Apparates", in: Michael Staudigl/Stefan Nowotny (Hg.), *Grenzen des Kulturkonzeptes. Meta-Genealogien*. Vienna: Tuna + Kant 2003, 77–96.

[4]   Vgl. "Phänomenologie des Lebens", in: *Was heißt "wirklich"? Unsere Erkenntnis zwischen Wahrnehmung und Wissenschaft* (Hg. Bayerische Akademie der Schönen Künste). Munich: Oreos 2000, 189–212.

[5]   Vgl. *Méditations phénoménologiques*. Grenoble: Millon 1992, 113 ff.

[6]   Vgl. Marc Maesschalck, *Droit et création sociale chez Fichte*. Louvain/Paris: Peeters 1996, 112 ff., mit Auseinandersetzung betreffs der gegenwärtigen Gerechtigkeitstheorien und kommunikativer Sprachpragmatik.

[7]   Vgl. R. Kühn, *Leben als Bedürfen. Eine lebensphänomenologische Analyse zu Kultur und Wirtschaft*. Heidelberg: Springer-Physica 1996.

[8]   Für diese im einzelnen komplexe Descartesauslegung vgl. zuletzt Jean Greisch, *Le cogito herméneutique. L'herméneutique philosophique et l'héritage cartésien*. Paris: Vrin 2001, wo auch die Positionen von Lévinas, Henry, Richir und Marion aufgegriffen werden.

[9]   Vgl. Martin Heidegger, *Sein und Zeit*. Tübingen: Niemeyer, 1967, 50.

[10]   Vgl. für dieses *cogito charnel*, in Auseinandersetzung mit der spekulativen Gnosis: Michel Henry, *Incarnation. Une philosophie de la chair*. Paris: Seuil 2002 (dt. Übers. *Inkarnation. Eine Philosophie des Fleisches*. Freiburg/München: Alber 2001), Kap. 25. Rolf Kühn, *Radicalité et Possibilité*. Paris: L'Harmattan 2003.

[11]   Vgl. *Analysen zur passiven Synthesis. Aus Vorlesungs- und Forschungsmanuskripten 1918–1926 (Husserliana XI)*. The Hague: Nijhoff 1966, 59.

[12]   Vgl. *Das Kapital. Kritik der politischen Ökonomie*, 2. Bd. (Marx-Engels-Werke 24). Berlin: Dietz 1972, 138 ff.: Aufhebungskosten.

[13]   Hierin stimmen wir überein mit Natalie Depraz, "Phénoménologie et non-phénoménologie", *Recherches Husserliennes* 4 (1995) 3–26.

[14]   Vgl. hierfür besonders Michel Henry, *Ich bin die Wahrheit. Für eine Philosophie des Christentums*. Freiburg/München: Alber 1998, 96 ff. (franz. Original: *C'est Moi la Vérité. Pour une philosophie du christianisme*. Paris: Seuil 1997); betreffs der Bedeutung des Johannesprologs in der Philosophie, vor allem im deutschen Idealismus: Xavier Tilliette, *Le Christ de la philosophie*. Paris: Cerf 1990, 141–174. Sowie Rolf Kühn, *Geburt in Gott. Religion, Metaphysik und Phänomenologie*. Freiburg/München: Alber 2003.

[15]   Wir verweisen auf die zur Zeit vollständigste Bibliographie bei Rolf Kühn/Stefan Nowotny (Hg.), *Michel Henry. Zur Selbsterprobung des Lebens und der Kultur*. Freiburg/München: Alber 2002, Anhang.

MARTIN NKAFU NKEMNKIA

''AFRICAN VITALOGY'': THE AFRICAN MIND AND SPIRITUALITY

SYNTHESIS

The theme of creativity of the human mind is part of the argumentation of the theory of knowledge in general, its contents, values and finalities.

Human knowledge can be divided into two types: the abstract form and the experimental form. Abstract knowledge or, better, philosophical knowledge, does not follow the process of sensation but rather the formal structure of thought and of reason in its transcendental manifestation. Experimental knowledge or, better, the scientific form of knowledge, always liable to falsehood in it process, justifies itself through theoretical schemas formulated *a-priori* by the knowing subject, and is confirmed by concrete experience. It is in the first case (abstract knowledge) that every authentic knowledge is a true knowledge for the knowing subject, while in the second case (scientific knowledge), knowledge is a gradual achievement of what is known, since one passes from perception to memory and from memory to concrete experience.

Therefore, I can say that everything one sees is effectively what is being known in the present moment, and only in this way can it offer itself for knowledge. In this case, expecting to know something different from what one sees and experiences actually will mean that one is renouncing the ability to learn and to know effectively, which is absurd.

The creativity of the human mind or, better, the activity of the human mind, consists essentially in being aware of the importance that the object of knowledge represents to itself. The known objects are acquired or assimilated by "I" as an integral part of itself.

In "African Vitalogy", considered as a science of knowledge, perception is strictly linked to the senses, especially to the sense of sight. In this case, seeing means to perceive. The verb "to see", *N'jeu* (in the language of the Bangwa tribe of Cameroon), can freely and meaningfully substitute for the verb "to hear" *Njuh* where, "to see" means "to know".

The act of knowledge has, in this way, an eternal value since the quality of knowledge is eternally the same as it is guaranteed by the existence of the "Soul", which is the principle of life and is eternal in its substance. In fact, the creativity of the human mind belongs to the activity of the Soul,

which also gives sense and value to everything, thereby conferring immortality to the same creation.

Furthermore, the creativity of the human mind is manifested through the intellect, to be intended as "*Ndia asonghe*" (the dwelling place of the word), because words are external expressions of the activity of the mind itself. In this sense, one can interpret myths, proverbs and tales, legends and fables or folk wisdom, all of which are true and proper products of imagination and speculative creativity of the human mind and are different from history as such, since it has to document and recall datable facts.

At this point, one can now speak of man and his spiritual powers (African spirituality) and of his capacity of conceiving many worlds, of conceiving the divine, the secret and the spiritual world (the habitat of the ancestors). Concluding, one can say that the human mind exists to perceive, to imagine, to experience and to create in a vitalogical eternal process, cultivating an eternal life with the ancestor (dead–living) and with God the creator and everlasting Being.

INTRODUCTION

I would like to begin this reflection with some presuppositions that are at the base of the African conception of the existence of different worlds, including the spiritual one as well as the belief in life after death, and thus, in immortality of the soul as the reason for struggle to survive. In the first place it can be stated that, *all that is spiritual as the human soul is immortal and all that is immortal is divine thus, that which acquires divinity is worthy of God.* Consequently, *who ever loves the divine strengthens their relationship with God which necessarily leads to immortality just as God is immortal.* So are Africans in the exercise of their minds.

Secondly we can also affirm that, *whoever conceives clearly the existence of God as a spiritual being and professes that the ancestors are alive after their natural death, nourishes a deep spiritual activity and experience of the sublime.* Such are the beliefs of Africans in their search for immortality and eternity through their religions.

In the third place, looking at sufferings, pains and death itself, we can again easily sustain that, *sufferings and pains are considered to be a preparation for a profound spiritual conception of life, for they reveal the intimate reason for living.* This is the African experience of life.

Finally, looking at the fragile human dignity, it could be said again that, *the human identity and value are guaranteed by the presence of a*

spiritual life in man. It may not be indispensable to be aware of the existence of the soul and a spiritual dimension of life to believe in life after death. The spiritual dimension of human life is a necessary aspect without which the human being himself is vegetating and not living.

1. THE HUMAN MIND AND ITS KNOWING PROCESS

The theme of the creativity of the human mind is part of the argumentation of the theory of knowledge in general, its contents, values and finalities.

As I see the issue, the human knowledge can be divided into two types: the abstract form and the experimental form. Abstract knowledge, or as it is better known, philosophical knowledge, does not follow the process of sensation but rather the formal structures of thought and of reason in its transcendental manifestation. Experimental knowledge, or as it is better considered, the scientific form of knowledge, always liable to falsehood in its process, justifies itself through theoretical schemas formulated *a-priori* by the knowing subject, and is later confirmed by concrete experience. It is in the first case (abstract knowledge) that every authentic knowledge is a true knowledge for the knowing subject, while in the second case (scientific forms of knowing), knowledge is a gradual achievement of what is known, since one passes from perception to memory and from memory to concrete experience. In this kind of knowledge, variations always render the conclusions reached as temporary. Thus the propositions vary according to the experiences and experiments which the subject makes. It is a question *of appearance* and *reality*, and above all of the *truth of what is real* in the tangible manifestation of any phenomenon.

Things are what they are and that is the only way they can be; therefore we can safely say that every appearance is the metaphor of an image similar to that same appearance. These are different stages through which knowledge common to all can be established. Let us proceed further, by making a brief analysis of *perception, memory, experience and reason.*

2. PERCEPTION AND THE ACTIVITY OF THE MIND

Normally perception is defined as an act of learning of the mind through the senses. Perception is therefore an activity of the human mind which brings one to knowledge. In any case the process consists in the elaboration of sensorial data operated by consciousness according to prior forms.

It is here that we can conceive the relationship between sensation and perception as a starting point of the evolution of the spirit, which goes from the abstract and poor forms of knowledge to the richer and more concrete ones.

In the majority of the African dialects and languages, the problem of knowledge is rather complex and does not follow the law of confutation. Many are the differences among the languages, but the terms describing perception generally maintain the same meaning. Moreover, perception is strictly linked to the senses, especially to the sense of sight. According to the Bantu, seeing means to perceive. The verb to see, "*N'jeuh*" in the Bangwa language[1] can freely substitute the verb to hear "*N'juh*": to see means to know as well as to feel and to sense. What is seen, heard and touched is equally considered to be known. "I have seen, I know": "*Nkeag njeuh, n'jeah*".[2] What one sees is: that which is said to be known; that which nourishes the thought; that from which reason expresses the value and end; it is the entity, it is "*Azem*".[3] The *Azem*, that is, the reality, is that which generates thinking.

At this point it becomes evident that perception is the first and foremost moment of authentic knowledge. Such knowledge is immediate and its eternal value and quality is ever the same. Any further deepening of the "known" enters within the sphere of experience, and further learning and enlightenments regarding what is known create room for memory. Only at this point can one speak of "knowledge", "*Ezeagh*",[4] which indicates that which falls within the sphere of intelligence. Intelligence is therefore the product of experience and learning, while knowledge is the product of perception and is always an immediate process.

Amiuteh – Memory

After perception as an activity of the mind, two more fundamental procedures enter in the sphere of knowledge: *memory* and *experience*. To know also means to live, "*Legnang Ngong*".[5] All that which is transmitted is knowledge, to be understood as value and as meaning of life. Memory, "*amiuteh*" (remembrance)[6] is a faculty without which there is no experience and reflection. Memory is necessary for self-consciousness and for remembrance of what has been seen and known. The forms of objects perceived are therefore preserved in the faculty of memory. The more the subject grows biologically and physiologically the more the organism responsible for the faculty of memory becomes stable. The more stability grows the more the forms of the reality in the human mind become clearer and

more distinct. The more man grows in knowledge, the more he becomes an expert in and of life.

In fact, memory is a faculty of all living beings possessing a mind. That is why it is more precise to define memory as *that faculty of the mind which remembers things known in the past; thus, in a way, it is also a re-cognizance of that which is known, a reiterated knowledge.* Memory becomes in this way the centre of sensation, the stimulus of the mind, and as such is indispensable for the formation of concepts.

For Africans, the central dwelling place of the faculty of perceiving is the "human head" (or better the "skull") ("*Atu*" = head)[7] in its entirety – it is the "seat of memory and wisdom". Several expressions such as "*Atuzoh a tebong*", which literally means "Your head is not good" or better "You have lost your head"; or again, "*Goh bong atu bong*", "You have a good head", "You have a good memory", attribute to the head, and therefore to the mind of living beings, especially in that of the man, the faculty to remember and to nourish human life.

We should ask ourselves: what are the laws that allow man to remember and what (or who) guarantees that a particular memory is referring exactly to that particular perception experienced in the past? *To the memory is linked the soul*, indicated with the term "*Efeuh*",[8] "human spirit", "human soul".

Efeuh – The Soul

According to African thought, the soul (*efeuh*) is inseparable from the body, since it is the soul which characterises human activity. Since the soul cannot be precisely located in the human body, for it is an integral part of it, one can understand how the mentally and physically handicapped are able to possess human knowledge. In fact, if the soul resided in a particular part of the body, for example in one of the legs, and someone happens to lose that particular leg in an accident, he would remain without a soul, which is absurd. Take the case of transplants of organs, for example the heart – if this was the seat of the soul, who would possess the transplanted soul? The donor or of the recipient? As a result of these and similar questions, the Africans are convinced that it is necessary that the soul belong to the whole organism.

In this view, when a person becomes sick the soul is sick too, however only in regard to the affected organ, without any influence on the rest of the body. According to this conception, the soul is considered to be a constitutive faculty, and also as the greatest reality created by the divine

will which the human mind can conceive. The soul is a name given in a philosophical context to the vital force given to man by the creator, which characterises the activity of thought itself. By *soul*, one indicates also that which animates the body.

The amount of memory depends on the length of the experience and the intensity of the impressions coming from the intelligible objects through the process of perception. The preservation of memory in the mind depends on the condition in which the organism operates. The human mind in its activity remains the reservoir of knowledge and is the generator of thought, of which reason is the architect, the artifice.

The soul is responsible for the learning process. The expression "to learn by heart" simply means the repetition of knowledge. We already said that memory is linked to the senses. Story telling and speeches constitute manifestation of memory, even though the remembering process sometimes betrays itself and does not comprehend the memory itself. This is a second stage of knowledge. Memory as a whole is what is called "*knowledge in action*" in the subject's experience. In fact, in the African conception, memory coincides with knowledge. In this case we can also say that memory as such is the recognition of the past and the foundation of the present. The future is entrusted to the fantasy and imagination, and this is very meaningful to the African people since the idea of the future finds its consistency only in the present moment.

3. SUFFERINGS AND PAINS AS STEPS FORWARD TO SPIRITUAL AWARENESS

In the African context, it appears as if the individual loses his identity within the community, though this is not total. Though one is really himself when he lives in relationship with others, the vision of man includes his relationship with the surrounding world in which he lives. There are other realities, which make up the life of man and urge Africans to seek for the reason of suffering, pain and death. Why should one be born, suffer and then die? It becomes necessary to investigate the value of suffering, of pain and of death.

For the African, suffering is the most faithful companion of daily life. To many populations in Africa, the climatic conditions do not favour an easy life. In many cases, it is a question of surviving rather than living. Often suffering is endured collectively, for example in the case of natural disasters, while in other cases it is a personal or family suffering. Whatever the case may be, whether personal or collective, pain and suffering are

shared among everyone. Within the African context of the extended family, no one can suffer privately or alone. The participation of everyone in everything is almost immediate.

Generally pains and sufferings are almost always given a religious interpretation. It is commonly thought that one suffers because he or she has broken a relationship with others, with the world, with the ancestors or with God. There is a cause for every suffering; however, it is often cloaked in mystery. In the whole of African culture there is a religious background which links everything and everyone. From this religious background, one can understand the deep sense of divinity and a true sense of the cult practice by the entire community, because everything comes from God and moves towards God. This religious fact is based on a "vital" force, which permeates the whole society. In this view, whatever happens has a meaning and a point of reference. Thus suffering and pain must have a meaning. If something is lacking in the relationship with others, the world, or the ancestors, this union has to be restored and harmony be regained with everything and everyone.

Therefore the meaning of pains and sufferings is that of re-establishing the relationships that are broken or missing due to our limits, imperfections and faults. Through these relationships one finds himself in the essential dimension of life, where life's value and meaning is discovered. An African proverb says, "*Who does not suffer is not a living being*". In the same way *whoever does not rejoice in the beauty and goodness of life is not a human being*. Thus, the concept of "*man or human being*" is found in the dialectic of "*pain–joy*", "*suffering–well-being*", "*life–death*". For this reason, we can never give a final definition of human beings. It is always passing through and oscillating between the tension between the opposites.

If one wonders about the destiny of human beings, the reflection can be centred in the notion of "*vital force*", in which all individuals participate. This "*vital force*" is considered to be the principle of life. Thus, every living being participates in a very special way in the universal vital force. This force is the first reality, which God creates. For the African, God created everything, and there is no discussion on this. We are not supposed to analyse how He went about creating everything, but we are interested to know the reason why in the process of creation He created human beings. The answer seems to be that in every reality there is always something better than the rest.

It appears clear in my mind that the human being is the best reality that exists within this force, which is the principle of life. This force is

that which makes the grass grow, the trees and flowers flourish, it makes the rain fall and the sun and the stars move in the sky. Its task is to sustain and nourish life in its many forms and tends to render everything eternal. This force makes everything new and it enables us to say always something new about everything. In fact, every living being should be able to identify its existence with this vital force, to the point that wherever there is this force, there is also the presence of life.

Placide Tempels, in his work *Bantu Philosophy* first explains the theory of vital force as an African ontology and the Bantu concept of the world. In the fourth chapter he deepens the vision of the "*muntu*", describing it in personalised terms. In fact, for Tempels, "*muntu*" is translated as "*person*", "*muntu*" is a living force, a personified force. It is man as a human being.[9]

Tempels' intuition is a determining factor in the search for an African way of thinking. Such a living force is found in different grades in the whole of creation, and it exercises its power on inferior beings such as plants and animals.[10] Thus, every human being finds himself in an eternal harmony of things in which he lives and moves when he or she is biologically alive and when he or she assumes the quality of the vital force itself. The vital force is therefore the cause of knowledge. That is why Africans maintain that everything that exists is created by God in order to reach fulfilment in Him and, to do this, every living being has to know all that God has made.

In traditional African society, every clan or tribe has its own myth of the origins of the world and all that exists. It is important to note that all these myths come to the conclusion that God is the author of creation, of the world and of human beings. God created the founders of the clan who, behaving according to His law, founded the tribes. This is why belonging to the tribe implies a participation in the vital force of the ancestors of that tribe. Those who live a long life possess a greater intensity through and in the reality of the vital force.

The ontological character of this vital force enables one to believe that a complete union with it may lead to happiness and eternal life. The reason for living then consists in establishing the proper relationship with this vital force, which in the long run is God (who communicates Himself to all the living, especially to human beings). If this is how things stand, then man is his true self only when he is united with his source, his ancestors, with this force and with God.

Since one cannot establish human relationships with the ancestors and God as one would with any other human being, it is obvious that man

is in possession of a spiritual power with which he can enter into contact with spiritual realities.

4. HUMAN BEINGS, SPIRITUAL POWERS AND THE DOCTRINE OF AFRICAN SPIRITUALITY

The vital force which has occupied our reflections in the past section is the universal spirit of the living. Such a spirit reaches fulfilment in the human person. This vital force, expressed in numerous relationships with ancestors, with others and with the material world, is that which makes it possible for the reality of man to assume a double existence.

It seems that human beings are both corporeal and spiritual beings at the same time. In fact, the Africans' living universe involves both the worlds of the living and the dead, which are both equally real. The sharing of life with the ancestors is not the same as sharing the experience of life with living beings. It requires a unity between spiritual and natural life. Otherwise one runs the risk of living either a natural biological life without meaning or a spiritual life without aims.

In all African societies there is a strong belief in the spirit world. People believe that in many cases, human beings can transform themselves into a pure spirit and, together with others in the same state, live a spiritual life out of their bodies. Some of these "*human-spirits*" are said to be evil doers, while others do only good. These men are considered mystics, magicians and witchdoctors. Magicians are considered to be the cause of disasters while witchdoctors protect individuals and groups from the attacks of evil spirits. Here and there, there are secret societies around which mysterious things can happen, leading many to intellectual slavery but also to a conception of strong spirituality.

In fact, very often, these secret societies are also centres of spiritual and religious activities. God's name is frequently invoked by the members. Whatever they do is considered to be God's Will, and it is always in God's name that they act.

Since for every event there must be an explanation, especially when it concerns evil, a disaster or even death itself, in many cases the cause is attributed to the spiritual spheres: to a failure or to a violation of the power of the "*men-spirits*". In any case, there must always be someone to blame or to be accused. It is raining! God sent the rain. A disease strikes the people! It is God's punishment! A person is seriously sick! He must confess publicly with which spirits he is alienated, so that the opposing spirits can be invoked to save him. A person dies! Someone

killed him. One should look for the cause among the living beings, before abandoning oneself to the Will of God. Only afterwards can one say that God has given and God has taken. However, all this stimulates the mind and makes one reflect, creating room for spirituality.

5. DEATH AND HOPES FOR A NEW LIFE

One of the sources of African spirituality is their conception of death and life after death, immortality. In the Bangwa language (one of the tribes from Cameroon) there is a saying: "Wuo-yung a kuih", meaning that someone is dead, he has taken on his shoulders the responsibility of the act of dying. Human beings normally perform various activities in life; they play, eat, build houses, walk, sing songs and play musical instruments, etc., and in the same way the Bangwa believe that man also performs the act of dying.

The question posited before, why one is born and has to die, is of the order of spiritual life. The reason is found in some proverbs as words of life. In them, the cause of death is always shifted to somewhere else, no matter what shape or form one's death takes. In many African societies, people have to consult the *Shalatan* or the witchdoctor to determine who is to blame for the death of someone. However, this way of proceeding is in the habit of the adults. There are proverbs and stories for children who ask for an explanation regarding the cause and reason for the presence of death in human life.

A Myth on How Death Came into the World

In the beginning of time, God sent one of his fastest dogs with two special messages: one to the snake and the other to man. The contents of the messages were about life and death. The dog, after having run halfway, was famished and when it reached the village of the snake there was a big feast going on.

The snake invited the dog to take part in the feast and the dog accepted quite willingly. The food was very tasty and one could drink as much as it was possible. During the banquet the dog explained to the snake the aim of his mission. However, it drank too much and it felt too tired to go on with its mission. It even lost its memory and so, mixed up the messages: the one for man was delivered to the snake and vice versa. God's message to man was that He invited him to participate in His eternal life and He promised man that death would not be a threat to human life; even if that happened, apparently, things would have come back to normal. This message was delivered by mistake to the snakes. They interpreted it as an offer on the part of God to constantly renew their lives; that is why today snakes can change their skin. Finally, the following day, the dog reached the men's village and finally delivered to them the message originally meant for the snake, and in this

message God said that all the snakes were destined to die. From that day on, death became the sign which marked the fate of the human race. However, since those who lived and died before us are living today in the presence of God, it is considered that death is only a necessary passage through which we can finally enjoy the company of God and that of our ancestors.[11]

The children listen to the story, accept the explanation provided by the elders on the reality of death, and so gradually learn to share with everyone the feelings of sorrow at the loss of a loved one. Thus, death becomes the necessary door to enter into the company of the ancestors and of God. This is why it is common to Africans to affirm that "*Only God knows. God is the author of all. It is God's Will*". "*Ndem ma jeah, Ndem ma gugh, Ndem ma kong beh-eah*", finally becomes the conclusion of the most appropriate explanation of the cause of death.

6. IMMORTALITY

The basis of African ideas of immortality can be found in the figure of the ancestors. The African is conscious that when one dies, the body remains buried in the ground and it decomposes, but the relationship with the ancestors remains and this is a sign that in human beings there exists a spiritual reality which does not die with the body. It is then believed that while the body is still alive, the soul and the body itself are indivisible. Separation occurs only after death. Those still living do know that their departed ones are now living in an immortal state of being.

Therefore, the condition necessary to remain always alive and present in the memory of the living is to lead a good and virtuous life. What each African fears most is to be forgotten by the living ones, by the human race after their death. Thus, one's presence in everything and for everyone is of the utmost importance and is the desire of every human being. *The soul, which guarantees biological human life, is also the seat of spiritual life. The soul is that part of each individual which enjoys eternal life and enables one to reach immortality.*

For Africans, though procreation is the first attempt at conserving and perpetuating the human species, it is not sufficient by itself to satisfy the desire for immortality and eternal life, since the body decomposes at death and one materially dies. *One therefore reaches immortality through an intense spiritual life and by remaining present in the memory of the living.* The fact that the soul is immortal does not mean that it is able to subsist on its own. For Africans, the soul is a creature of God.

Another principle which is at the root of African spirituality and the idea of immortality is that of the *goodness of God – when God creates a being, it lives eternally in God Himself*. The creature is a "*self*", a god in miniature, and God's greatest desire is that man live His life in eternity.

The source of immortality is therefore God Himself, and this immortality is inherited only by human beings. For this very reason curses are not the work of God, but of human beings. According to a society based on a strong sense of the community, like the ones found in Africa, God does not pronounce judgement on man's faults. It is rather, human beings themselves who judge and condemn one another. Human beings are those who celebrate the memory of the deceased, and not God. When anyone considered by the community or the family as having led a bad life, dies, everyone is invited during the funeral to cancel this person from the collective memory, and to forget about the deceased. In this way they become finally mortal, because they are forgotten also by the members of his or her community: the community erases their memory completely, for they are dead for the community and for every other living being.

On the contrary, when good persons die, they are candidates for immortality and their death is celebrated like a feast, with the very best dances and music which the tribe possesses. The honour given to the deceased of a family is a sign of their survival in the memory of every member of the tribe. Prayers are made to the deceased and they are invoked to intervene in the community life in case of difficulties. They are also invited and can participate in sacrificial rituals of the community. The food offered for sacrifices, such as the sacrificial drinks, are symbolically shared with the ancestors. Every time there is a sacrificial ritual the remembered souls of the departed join the community with their spirit, with their soul. Thus, there is a very deep sense of spiritual activity which confirms the originality of African spirituality.

The human soul in such a state of "being" enjoys a special union with God. In fact the spirit of the ancestors is asked to intercede with God on behalf of the family and the people, asking for mercy and God's protection for all the community. The ancestors, now immortal, are considered as mediators between man and God.

John S. Mbiti, an African author, conducted a study on African conceptions of the origin of the worlds. His results confirmed once more the originality of African spirituality, conceived as a dialogue between God and His creation. So, the Abaluyia tribe of Kenya justifies the creation of the world and of man by God in order that the sun could send its light to someone.[12] So also the Lozi tribe from Zambia believe

that God created the community in which man lives.[13] As for the Lugbara tribe from Uganda, God, in His greatness, created the first human beings, male and female, many, many years ago. For the Mende of Sierra Leone, God first made the world then He populated it with human beings, animals, rivers and plants. The Shilluk of Sudan raised the question of the diversity of peoples. They asked themselves: "Why is it that all men, though similar among themselves, do not have the same colour of skin and hair, and do not speak the same language?" They solved this problem by saying that God used clay with a different colour in order to create different races and peoples. According to this tribe, God Himself dictated to each people which language they should sing and talk with, both with Him and among themselves.

In fact, this is how the attributes of God originated in African vitalogy, which serve to explain His activity, because He cannot create without doing something, nor can He create out of nothing. These attributes of God are not common only to a particular tribe, but to the whole of the African continent. There are also other moral attributes such as: the goodness, uniqueness and above all that which considers God as the Creator. The Herero tribe from Namibia narrate in their myths that God made the first human beings, a man and his wife, bringing them out from the mystical "*Tree of Life*" which, different from the sacred tree of the village, is found in the underneath world.

For Africans it is impossible to think of God as creator, and yet exclude something from Him. In whichever way generation and procreation takes place, linked to the corruptivity and the mutability of entities, God's act of creation is never reduced; in fact, this is the case of the World. In this world, everything comes to existence, grows, but also everything seems to change, seems to die. Thus the world is the place of possibilities, of every possibility; however, all creation participates in the divine nature of the Creator. That is why one can find veneration and divine practices of places and people.

7. THE SPIRITUAL WORLD

One of the most discussed areas of African spirituality is the belief in the existence of the spirit world or the world of spirits. As soon as someone attempts to investigate the foundations of such beliefs, they very soon become aware of the difficulties involved in such research on a scientific level. Each explanation and conclusion proves to be insufficient, because it is not a question of a tangible reality, but rather a supernatural one.

But it is not often clear where such a world lies and whether this world belongs to the field of creation, or to that of generation or, again, if this world of spirits is found in an intermediary position, between the earth and the planets (in a material world), or if it coincides with the dwelling place of the ancestors. One thing is clear: such a world is not identified with the dwelling place of God, because some of these spirits are bad and commit bad deeds within the community. They also live in a constant state of rivalry among themselves.

One needs to make an intellectual endeavour in order to understand the nature of the African spirit world, and it is necessary to get rid of the idea of tangible matter, in order to affirm that the world of the spirits should be considered within the context of an ontological and metaphysical problematic. This spirit realm is a result of the divine creative nature of the world as it reveals itself in the daily experience of the individual.

The main problem is to discover whether God created the spirits or if they are of other origins. These spirits are generally thought to be a special state of human beings after their death, somehow already enjoying a state of salvation, experiencing an unconditional freedom. In this condition, they are living in a state of "*personal immortality*". One can only arrive gradually at such a state of life.

The first condition is that of having existed as a human person and member of a specific community. In the hope of reaching the greatness of the ancestors, who are already truly dead, some people, while still living, enjoy a special presence of the ancestors in their life such that they seem to be one of them, brought back to life, capable of performing marvels and deeds. The second step requires that one should be truly dead and buried by the community. Through the remembrance and the memory of the living, a person can identify himself with the sacred reality by invoking the ancestors and, for a moment, contemplate the reality of eternal life. The third step consists in the impression of anticipating the experience of eternal life, lived for a moment, in relationship with the living and the dead.

In all African traditional societies there are myths about the presence of the spirits of the deceased who can have a strong influence on an individual's life, by causing disaster to those who forgot them in their daily life, or left them out of life's events. When there is a problem in the family, a failure in the son's exam, the death of a newborn, etc., the family members can suspect that the spirit of the dead grandparents is reproaching the family.

It is in these situations that the origin of worship, sacrifices and cult in African society is to be found. The sacrifices serve to rebuild the relationship with the ancestors and to repair the damage caused to others. It is also a means of obtaining kindness and protection against bad spirits.

Every authentic African, as a member of a tribe, lives in a mysterious link with these worlds. Whatever the relation and grades of these links with the spirits, what is certain is that the spiritual world is an immaterial reality, configured as a superior and transcendent entity, as a divine and incorruptible place, the source of African spirituality. Such a world exists as an immanent principle to the being of mankind and is fundamental for the moral and religious life of the individual and society. The idea of such a spiritual world stimulates the African way of thinking, is that which inspires every man to live in a state of immortality in order to escape from the corruptible nature of matter, and that which constitutes the human organism.

These spirits, living in spiritual worlds are not gods, even though they participate in the divine nature of the Creator. Some people in society enjoy a special presence of the deceased in their lives. Normally they are the successors to the thrones such as the village Chiefs who, in their turn, were charismatic leaders of the people. They act as intermediaries between the living and the dead, and as such are also heads and leaders of religious ceremonies and are again responsible for the moral life of the people. If a person curses one of these men, he can encounter misfortune in his life. Such misfortune could be objectively caused by the spirits. It is believed that some of these men are gifted with bilocation and they exercise this power to defend their lives and that of the collectivity, for example protecting the people from the enemy during war.

These spirits are also considered as temporary divinities aspiring to reach God in eternal life and thus obtain immortality. The fear of death, both biological and spiritual, pushes Africans to unite intimately with these spirits who are already on their way to eternity. The spirits, understood in this way, live together with human beings in the same geographical area and fight with them against their enemies.

A misunderstanding of these worlds gives rise to fetishism, which consists in the religious veneration of material objects. Characteristic of fetishism is the cult or the exclusive, fanatical veneration of persons or objects. Fetishism in Africa can be considered another primary form of religiosity, even though sometimes it is mixed up with actions of magical features. It can be considered as a first form of religious practices, even though it is cloaked in a mystery, unknown even to those who practice

it. In the long run, the practice of fetishism is a means of constant actualisation of that world, in which everyone hopes to find himself, as soon as possible: the spirit world. The fetishists and witchcraft practitioners are mostly evil doers, covered by religious appearance. They are instruments of evil in the hands of the evil doers.

8. DIVINITIES

One of the aspects of African spirituality is the reality of divinities within the religious system. Daily one experiences something which transcends any simple personal or collective explanation. Those who go through a similar experience have the impression of living moments of inexplicable happiness and enjoying moments of paradise, which do not depend at all on one's "goodness" or the "goodness" of the community itself. Many realities surrounding us show their greatness: the rivers, the mountains, sacred forests, the sun itself, together with the planets. Everything seems to have a divine aura inviting meditation and contemplation of reality.

In the world, everything created is incorruptible and whatsoever is incorruptible is also divine and, therefore, eternal. The world created by God therefore manifests itself as a divinity. Often Africans are accused of idolatry or worshiping in a cult of planets. An answer to this accusation is found in the idea of incorruptibility, which recalls the idea of eternity and immortality proper to the African people.

The notion of eternity always implies the idea of the divine, and for Africans all that is divine is the object of cult and contemplation. The world participates in the nature of divinity and whatever it generates can be divinized. The whole process reaches its peak when human beings are considered to be divine. In fact, it is believed that there is a special kind of divine presence in these persons, so much so that they are considered worthy of veneration. Generally this veneration is not attributed to living persons, otherwise men would be gods. The ancestors who gave their life for the success of the tribe or clan are the ones worthy of such veneration. This cult is never simply within a family because God is worshipped in the community and not in private.

All those who love the divine come to know God, gain His friendship and enter into a durable relationship and union with Him. One can then say that all that is incorruptible is only possible to divinities. In fact, divinities are those who assure and guarantee eternity. The consequence of this is that the divine and divinities are not gods, but a stage or phase

in the union with God. A divinity remains the external object of a spiritual experience of the people or an intellectual experience of an individual.

African divinities are things or persons made divine, and as such can be objects of cult. In African traditional religions the presence of divinities is very widespread, because this is a people's religion and each tribe or village has its own object of veneration, its own divinity. When certain areas are consecrated or made divine and reserved for purposes of worship, they do not become gods, but rather sacred places. Such places should never be profaned, because that is where people pray to their God, where they abandon themselves to the goodness of their God and speak to Him and receive His blessings.

The ancestors, or those who have reached the divine state, are intermediaries and bearers of requests made by the living to God. In whatever way these African divinities are portrayed, none of them is God. They are immortal and worthy of veneration by men and as such they remain. But only by error are they considered God for, strictly speaking, they are the personification of the reality of God and through them God can reveal Himself to the people.

African divinities are not spirits but objects and places of sacrifice. As for human beings, only in the case of mythical characters can reference be made to the spiritual presence of the divinity. It is believed that spirits incarnate themselves in the Chief of the village as ministers during moments of worship.

In conclusion we should say that divinities are objects of cult on the part of humans, even though human beings behave according to the will of God. Divinities should not be seen as a mystery, but as symbols of faith, remembrance and as a sign of the presence of God among the people.

9. RELIGION, SACRIFICES AND WORSHIP

We are now sure that African divinities are places, objects or characters made divine to give the people the opportunity to practice a worship worthy of their God. Such places or objects are defined as "*sacred entities*".[14] Each village has its own place of worship in which the inhabitants can pray and offer sacrifices to their God. These places are normally left untouched and they are not cultivated for daily livelihood. Thus we can find the sacred forest, the sacred statue (*the juju*), the sacred or the sacrificial tree. Many tribes consider certain animals or plants or even natural phenomena to be sacred and particularly related to a village, tribe or family. Among these, some are represented by a "*totem*",[15] an

image representing the sacred being that is the object of worship. *Totemism* is a complex of beliefs and habits of numerous cultures, including African ones. Totems guarantee the unity of the clan and the adherence of its members. They also serve as symbols of protection. Thus, the animal represented by the totem is the emblem of the family, village, clan or tribe. In the totem are preserved the spirits of the mythical ancestors or those of the heroes, the founders of the clan. In many tribes totemism is the direct foundation of religion and faith in a supernatural power which guards and protects all members.

This phenomenon is common to all African societies. All divinities are objects of a collective spiritual experience. They are objects or persons acting as mediators and intermediaries in the relationship with God through the cult practices. They therefore have a social function and their rule is that of guaranteeing a greater presence of God in the midst of the people.

Sacrifice and Cult

It is not yet clear in what ways Africans practice and worship in their sacred places. The aim of worship and cult is a union with God, eternal life, and immortality. Union with God is intensified every time the sacrificial act is renewed. The sacrificial fruit, in the case of an animal, is shared and eaten by all present. The animal is rendered sacred and therefore participates in the divine nature and the life of God. Thus, those who partake of the sacrificial meat, participate collectively in the divinity and life of God. Through the participation in the sacrifice, all the people recognise one God as their guide and, above all, as the source of meaning.

John S. Mbiti has contributed to a better understanding of the reality of sacrificial acts and cults in African society.

In many and various ways, African peoples respond to their spiritual world of which they are sharply aware. This response generally takes on the form of worship which is eternalised in different acts and sayings. These acts may be formal or informal, regular or extempore, communal or individual, ritual or unceremonial, through word or deed. They vary from one society to another and from one area to another. It is reported, for example, that peoples like the Dinka and Nuer spend nearly all their waking time in acts of worship; while, at the other extreme, there are societies reported to have only a few and occasional acts of worship. The majority of Africans fall within these two positions, their worship being regulated by both immediate needs and inherited practice. Worship is "uttered" rather than meditational, in the sense that it is expressed in external forms, the body "speaking" both for itself and the spirit. What, when, how and where are these acts of worshipping God? (…)

Sacrifices and offerings constitute one of the commonest acts of worship among African peoples, and examples of them are overwhelmingly many. Since these two terms are often used loosely, I shall try to draw a distinction in this book. "Sacrifices" refer to cases where animal life is destroyed in order to present the animal, in part or in whole, to God, supernatural beings, spirits or the living-dead. "Offerings" refer to the remaining cases which do not involve the killing of an animal, being chiefly the presentation of foodstuffs and other items. In some cases, sacrifices and offerings are directed to one or more of the following: God, spirits and living-dead. Recipients in the second and third categories are regarded as intermediaries between God and men, so that God is the ultimate Recipient whether or nor the worshippers are aware of that.

Four main theories have been advanced to explain the function and meaning of sacrifice and offerings. They are the gift theory, the propitiation theory, the communion theory and the thank-offering theory. One may add that an ontological balance must be maintained between God and man, the spirits and man, the departed and the living. When this balance is upset, people experience misfortunes and sufferings, or fear that these will strike them. The making of sacrifices and offerings on the other hand, is also a psychological device to restore this ontological balance. It is also an act and an occasion of making and renewing contact between God and man, the spirits and man, i.e., the spiritual and the physical world. When these acts are directed towards the living-dead, they are a symbol of fellowship, a recognition that the departed are still members of their human families and tokens of respect and remembrance for the living-dead. Households and family groups, on the whole, direct their sacrifices and offerings to the living-dead; but larger communities direct theirs to God alone or through national or regional spirits (or divinities). Yet, the practice of making sacrifices and offerings varies so widely that we must be cautious and not push generalisations too far.[16]

CONCLUSION

Africans possess a profound spiritual sensitivity. Life is saturated with mystical and supernatural elements. This faith, a strong belief in mystical power forms an essential part of African community life. These powers are encountered in everyday life and remain the most important means by which life is interpreted and understood.

There is a growing revival of witchcraft and spiritualism in Africa. But the essential integrity and vitality of African religious experience presents itself as a challenge to more formalised, intellectual and clinical approaches to religious experience evident in western experience and traditions. African religious experience is founded upon the participation of the entire community within the vital force which constitutes the life of the same community.

In Africa, every aspect of life has a mystical element. This is why the African sense of the mystical and the sacred, as well as the divine, is the foundation upon which the religious experience lies. In fact, African traditional religion is composed of three basic components, in the

following order of priority: belief in the Supreme Being (God), belief in the Spirit world (spiritual entities) and belief in mystical powers (spiritual powers of the living beings [man] and dead-living [the ancestors]).

While the Supreme being exists by himself, the spirit world in which the ancestors live and in which the divinities and sacred objects are created by God belongs to the order of procreation and generation. Therefore, divinities and ancestors could be rightly described as "domesticated spirits" for they are part of the human family. Though divinities are part of the created universe, Africans believe that some of the spirits are directly created as such by God and serve God as ministers of the universe itself. They are also responsible for the creation of many objects on behalf of God.

What makes the traditional religions significantly different in various parts of Africa is, in fact, these beliefs in divinities and the spirit world. In any case, every African is aware of his spirituality which enables each one to attain the security of eternal life and immortality as the ancestors possess, as God himself is.

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NOTES

[1]   *Bangwa*: one of the tribes from Western Cameroon whose language belongs to the Bantu linguistic-group spoken by more than 100,000 inhabitants, but does not yet possess a written form. This language is rich in expressions and philosophical ideas. Quite frequently I have referred to phrases, words and affirmations of this language in this work. "*N'jeuh*" = to see, "*N'jeuh*" = I see, I know. "*N'juh*" means, "to feel".

[2]   "*Nkeag njeuh, n'jeah*" = I have seen, I have known. When one has seen a lot in life (experience), one knows.

[3]   "*Azem*", the thing. The word *azem* is a substitute for the common noun of things and it means the entity, that which can be said, substance, that which is.

[4]   "*Ezeagh*" = knowledge which is the result of experience and fruit of learning. *Ezeagh atu goh* = Your head is full of intelligence and knowledge. *Goh bong e'zeagh* = you possess intelligence, you are intelligence. This term in the Bangwa language is used to express a mediated knowledge, intelligence being acquired; while the knowledge as we have already seen is immediate.

[5]   "*Legnang*", to live, "*Ngong*", life, the world. "*Ngong-zoh*" your life. To live "*Legnang*" and the life "*Ngong*" coincide with knowledge because only he who lives knows. The term "*Ngong*" is also used to designate the world.

[6]   "*Amiuteh*", the memory. "*E-miuteh*", to remember. When in the Bangwa language one says *miuteh* (remember), one is taking for granted the fact that the subject already learned in the past what one is talking about. Sometimes the expression "*Goh bila njeah*" is used, which means "you already know", thus implying that memory is reiterated wisdom.

[7]   "*Atu*", the whole head, seat of the seed of life.

[8]   "*Efeuh*", human spirit. In the Bangwa language this word means not only spirit, but also wind and cold. Its meaning is determined by its use and place in a sentence or speech. When it is referred to man its meaning is "vital principle", that law which favours unity and allows a harmonious and correct contribution of those elements composing the human or animal organism. It is commonly believed in Africa that on the basis of this principle the working temperature of the brain regulates itself so that it is always constant. Thus reason can elaborate perfectly the sensorial data. The ability to generate thought is attributed to the soul.

[9]   Cf. Tempels, op. cit., pp. 95–96.

[10]   Op. cit., pp. 97–103.

[11]   I learned about this story while carrying out my research of African values and its identity in Sierra Leone (West Africa). Most of these stories and proverbs are parables with a didactic and pedagogical basis. Their task is to transmit wisdom and the value of life and in this case death. In this story God is the author of life and the dog is to be blamed for man's death. That is why the dog is man's best companion today, because he wants to protect man from death. The sense of guilt induces the dog to chase away the snakes with his barking. After his mistake, the dog accepted his role to always be the guardian of man.

[12]   These stories were collected by John S. Mbiti and published in his work *African Religion and Philosophy*. We have already mentioned this work when we spoke about the contribution of various authors to the formulation of African thought. This is an updated list. Cf. Mbiti's text at p. 93 for the last story narrated.

[13]   Cf. John S. Mbiti, *African Religion and Philosophy*, p. 40.

[14]   *Sacred* is the character that an object, a place or a mythical person assumes after having been designated or proclaimed worthy of spiritual mediators. All that is described as *sacred* becomes the object through which God can be worshipped. Thus for the Africans *sacred* is not the opposite of profane. It is simply that which is not to be confused with things of day to day living. Given that what is *sacred* is always an object of veneration and contemplation, there is no problem of confusing it with what is profane. The profane is that which is at its normal state of being, not elevated to the dignity of being *sacred* or divine.

[15]   The word *totem* was introduced in Western languages by the English explorer J. K. Long (1791). This word is derived from the Ojibwe language of the Great Lakes Indians, from the word *ototeman* which means, "he belongs to my clan", or "he is a relative of mine, he is from my tribe".

[16]   Cf. John S Mbiti, *African Religion and Philosophy*, Heinemann Kenya Ltd. 1969, pp. 58–61. The specification of the nations to where the different tribes belong is a personal explanation to enable the reader to individuate, in an effective way, the areas of Africa where the customs narrated by Mbiti come from.

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E. SHANNON DRISCOLL

THE TALES OF THE WOODS

An Allegory of the Phenomenology of Experience

INTRODUCTION

The general approach of this paper is allegory; it treats the creative role of individuals through six inter-connected and interdisciplinary sketches: *The Enchantment* (which is the tale of the Masquerader); *The Raft* (which is the tale of the Philosopher); *The Sentinel* (which is the tale of the Artisan), *The Procession of the Mute* (which is the tale of the Theologian); *The Hunt* (which is the tale of the Scientist); and *The Theatre* (which is the tale of the Monk and a Lad). These sagas all fit together into *The Tales of the Woods*.

The Tales unravels from a prologue and closes with an epilogue which descry two points of reference based on mystic experience and an awakening from, or reflection upon, such an encounter. The short and symbolic sketches show also the inter-relation of roles in the sense of unity of persons both within and with the world. It is its scope to critique at least one topic or problematic as presented in each of the separate tales, as well as in the overall story.

The significance of *The Tales* is extensive in its use of figurative language/symbol to transmit experiential events in a brief manner, and therefore a commentary with suggestions is appended; however, they should not be taken as limiting the typology or interpretation of relational images which take issue with corporeal existence. Topics include: infinity; freedom; conversion, reflection, and ritualization; systematics; the parade or history of humanity; and death, immortality and weakness – all as intertwined throughout time and within the woods, i.e., the world.

The transparent approach of *The Tales* is that of freedom and possibility within the existential situation, or phenomenology of liberty, of being-in-the-world, actualized, concretized, in the exercise of life, the activity of thought, and the discovery of the reflecting subject. Moreover, there is an underlying aspect of mystery.

The presentation of *The Tales of the Woods*, of the forest as the world, viewed through the author's eyes, as experienced in the relations of the sojourners in the world-forest, allows for spatio-temporal freedom and can result in the complementary grasping of the "essence" of the contin-

uum of movement. The variant relations are many. In addition, there are several levels, or a hierarchy, of meanings.

Now herein lies the magic of the forest: the best and the worst of certainties is that there is no one way, no *camino real*. Every path can be a Via Santa for one and a Via Diabolica for another. The mystery of the forest is presented to one and to all. And there is rather an unlimited, a boundless, an immeasureable number of ways in which to proceed. This is the dynamic of the forest. It is but one dimension of its experiential appeal.

PROLOGUE

In truth, in truth I tell you how startling was my vision that on awakening from it neither did I wish to lapse back into its spectre for fear that what had happened was not real, nor did I wish to remain recognizant and verify that the beauty of its story – so fantastic was this vivid experience that had pierced the dreamhole of the tower of my mind – would vanish from my consciousness, my soul and my life!

THE ENCHANTMENT

A prince, masquerading as a beggar, sat and strummed a tale, bard-like, when around him gathered a crowd of amazed irreverents, sporting faces of bemused ridicule at the enigma of such lordly language from this itinerant bastard. As he recounted his canticle, the prince unravelled a parable in which was propounded that to those who listened to his story, an invitation would be extended by his father, whom he imagined, and quite laughably so, was actually a king. The king would hold a great banquet wherein he would prepare a feast of unimaginable abundance for the prince's guests – a celebration.

For the most part, the beggar's words fell upon deaf ears, with the exceptions of an Artisan, who sculpted for a living, a Scientist who only wished to find out if there were any reality in the matter, a Theologian who couldn't deny a wager, the Philosopher who listened intently, and a Monk who had put himself at the disposition of a great hunger.

So, one after the next, each charted the direction of his destiny in order to journey through the woods that lay near the sea, in order to reach the plain, where ran the river, at the foot of the mountains that guarded the valley of the nobles. And into the forest they went. Thus, though each of

the sojourners went on the same pilgrimage, each had a different tale to tell. These are their tales as they were related to me.

THE RAFT

The Philosopher and the Scientist joined company until, on perceiving the sound of coursing waters beyond the thick of the tree line, the Scientist discovered the reanimating freshness of the air, while the wanderer with his head in the clouds, now weary from his labyrinthine labor, begged respite and lay in propped-up fashion, arms akimbo, in the chiaroscuro of the spreading tree. With its changed colors of ochre, sienna, and speckled with red, as if blood had been spattered on the last vestiges of its dress, it bid welcome to a colder suitor.

So, his elentic eminence, the Scientist, at once unencumbered, and resolutely driven to hasten away through the woods that lay near the sea in order to reach the plain which had been born of the river, at the foot of the mountains, that guarded the valley of the nobles, made haste.

Now the Philosopher, alone with himself – after having abandoned, or having been abandoned by, the Scientist – and lulled into reverie by the pulse of the rippling waters as they tumbled through their gravelled banks, lay back in the fullness of quietude. He toyed with a whirlpool of thoughts and imaginings and settled on one only – which is very difficult for any philosopher. He began to create a system, to fashion a means of reaching the opposite bank, a sort of contemplative treatise of unification. It was not that the chasm of reflection was of such a great expanse, yet it presented a challenge which heretofore no *homo rationalis* had been known to have the capacity to leap across in one grand and unassisted manner. So he directed his attention to what he knew already.

If he developed a bridge, pinned to both banks, it must fit the criterion of being able to adapt to the changing contour of the riverbed. If it were anchored on only the nearer bank, the free end would be left to sway at random in the currents. If not bound at all, but left loose, quasi raft-like, it would be swept downstream to serve no purpose whatsoever. The solution might prove to be some combination of the three, some synthesis or triptych of ideas, after his analysis of these existing techniques.

He imagined a raft, colligated by strong ties to a pulley mechanism high above the terrain, that would allow for free movement in virtually any direction depending upon the need or want of the embarkee.

Refreshed by his unravelling of the problematic, he rose, stretched 'al di la' of his full height, pried loose one half-slung branch of the tree for

a walking stick, measured it against his corpus for ergonometric comfort, saw that it would do for the journey, and strode along the sinewy stream admiring his reflection. Before searching for the next cause to be effectively answered, he yet wondered whether a child's method might not give a more honest or simpler way of looking at one's place in view of the other bank. Would it be so formidable an exercise to simply jump in, drabble a bit, and swim across?

Stopping every now and then to plunge his feet into the refreshing water, and finally to bend so near as to splash a little onto his face and eyes, he realized that only inasmuch as one is duly immersed, one would in the same measure enjoy the beauty and felicity of the other side, of which everyone knew, but which few were willing to risk fire or water to taste. He rather satisfyingly approached the valley, grateful for the wisdom of pausing and bathing so as not to appear distraught or roguish at the table of the king.

THE SENTINEL

The wind howled as if to bring a tempest and thereon sounded a successive roar as of rolling thunder. A tawny grey pack of wild dogs, coursing like voracious wolves, stopped dead in the clearing. Drawing their muzzles up in a pronounced, repeated sniffing of the air, it became clear to the onlooking Artisan that their wonted prey had somehow outwitted them. Breathless and confused, they stretched, whined, and without much dignity, fell one upon the other fast asleep, in the warmth of the afternoon sun in its first light.

The Artisan loosed the strings of his pack, and forthwith produced a chisel, hammer, a rasp, and a misshapened block of wood. He dared not awaken his unsuspecting models so he kept his distance, quickly working to reveal the hidden promise of his medium. He used the natural illumination to produce a depth of shadow and finest details. To the Artisan there was no better light than the natural light of the forest. And in the autumn, the great trees act as filters, giving expression to all creation, greeting the light as it passes through the receiving line of their garniture, to warm and brighten the earth below without the consuming heat of a fire. In the haunting silence, the shrill cry of a sentinel bird startled the pack of dogs and just as the Artisan had begun to admire his representation, he rather placed it in a soft towel and nestled it in his pack, drew tightly its strings, and watched with some trepidation until he felt safe to go on his way.

Again the piercing sharpness of the sentinel's warning. Every sound in the forest, that lay near the sea at the mouth of the river that bore the plain, echoed against the mountains that guarded the valley of the nobles.

THE PROCESSION OF THE MUTE

Winding about in the woods, the Theologian trod under the canopy of umbrage in which the forest was draped. Whereupon came a great and silent procession. There appeared, one by one, walking in single file, from the forest and entering into the valley, sandaled, loose-robed figures with tanned skin, of Samsonian stature. These were followed by reverently bowed men whose dresses of linen flax were the color of desert sand and tied with braided cinctures, a pale background to the blood-red robes and golden-vested white albs that came after them. Then on great steeds, black, white, some dappled grey, came a more pompous lot who by all rights looked to want to take lead of the ever increasing, serpentine parade. Their charges pranced and their sashes caught the updrafts of wind and hung in the air at their backs like banderoles at half mast. Then marched men in silver mail; others forcefully stepped carrying swords. Some wore grand ruffled and pleated collars. There were Botticellian diaphanous gowns, that danced with the breeze like muses at play. There were storied, jeweled crowns and crosiers and even sheepskin tunics and heavy purple robes trimmed in ermine.

And on and on stretched across the panorama, the multitude of humanity – numerous enough to fill past, present and future. As the toilsome walk passed before the Theologian's review, he could see that there was naught but skeletons: frames, bones, mere structures. Under the hoods of some, he peered into what had once been deep set eyes. The spectres were now totally benuded. There were no expressions, no speech.

Breaking the silence, a trumpeter's horn blared. Tan-ta-ta-rah! The envoy's blasts issued through the stillness and found a harmonious imitation in the shrill cry of a sentinel bird.

The procession halted as if to listen further. There in the valley, approached the king's men. Those who had been afoot were made to rest comfortably in elegant carriages while those who had been riding in their pious pomposity, continued, unnoticed, to be racked by their horses' walking dance till perpetual ruin.

One of those with a dress of sable brown and corded braid, darkened skin still attached to his face, fell prostrate on the ground, and as he gestured to inscribe a message for the assembly to read, the remainder of

his flesh melted from his skull. One of the huntsmen, seeing what had occurred, advanced to pull the servitor up behind the reins of a wagon loaded with all the dried fruits of a utopian sun garden. This one was to lead others to the feast.

"Virtutis Praemium"; the Theologian thought, "honor is the reward of virtue." As the eve drew nigh, the unending stream of personages approached infinity.

The Theologian, now with an ever increasing apprehension and awe, yet not prepared to fall in line with the rest, removed his heavy cloak and spread it about on the soft drop of leaves. There he waited for the others to appear from the woods.

On quiet, brisk autumn nights, if you are walking in the forest, you can still hear the pounding of the horses' hooves and the shrill cry of the harbinger. And if you search deep enough amid the quintessential decay and gaze into the shadows, you can descry the abandoned cloak.

THE HUNT

Stooping down to break a stem of pussy-willow, the Scientist turned withershins and drew his breath in and out to let fly the white, silky fibres of down. Little by little, with the descending sun, the woods seemed to grow grey and so did his mood. Clearly exhausted from tramping back and forth while never having eased his gait after parting company with the Philosopher, the Scientist had laboriously undertaken the hike in pursuit of more than the valley of the nobles. His hunt for flora and fauna that he had studied from his early career, ended in the recognition of the multitude of disappearances or absence of species that he had known from his youth. Saddened by what he had learned, he became further distressed to know he had walked a circular route. Now he found himself quite lost. Only on hearing a trumpeter's horn in the distance and the approach of galloping hooves, was he offered a bit of hope. He moved toward the echoing sounds of the hunt to hail the hunstmen, but with no success.

Gusts of wind were no longer mere precursors of a storm, but swept a battering rain which drove the explorer to take shelter under a fallen tree that had been overgrown with a dense coverlet of foliage. As the downpour slackened, he was able to recognize that, aimlessly, he had managed to arrive near the lower banks of the river. He looked out across the rain-specked water's surface, but there was little light to show its skipping dance, and the mirthful frolic of the grateful birds went undisturbed.

The unrelenting factician began to notice, however, that with the reign of dusk, the clarity of the riverine water had taken on a deep red shade, as if imbued with a dye. He sat for a time to experience the event that had no apparent explanation. Though all the other colors of the forest faded in their hue, the river's red became more apparent with the onslaught of darkness. Dismayed and exhausted after his long experience in the woods, he closed his eyes and recounted his findings, resolving to start afresh on awakening.

THE THEATRE

The Monk came bounding out of the woods and arrived at the plain where ran the river that led to the sea near the mountains that guarded the valley of the nobles. There he found all, except the Scientist, gathered and seated on the cloak of the Theologian. It was obvious the Monk had been running and his face expressed more than inquietude. Breathing hard, and his thick habit hanging heavily and wet on his ascetic physique, he begged for their immediate help, explaining his need in the following matter.

A young boy of twelve years had given him a tig and then tagged along after him as he entered into the woods. As the Monk began to converse with the lad, it was made clear that what the boy wanted was to find an audience for his shadow-puppet show. The Monk asked to watch the child's performance, and as the lad was mimicking the voice of a wild dog, a pack of real dogs came near and began to play with and jump on the boy, interrupting his puppet show. At first they seemed harmless enough, though the Monk had at one time a phobia for dogs. The boy was laughing and petting the animals and they responded in kind by licking and pawing at the boy's face. The rough play caused him to fall to the ground, and boy and dogs began to pounce and roll and roll and pounce. Before a minute had passed, the dogs had overpowered the youth, scratched his arms, face, and hands, and had ripped open his breeches. With the Monk making every effort to separate the by now crazed pack from the child, he himself received a nip or two before calling – uselessly – for help and searching for a large enough stick to use as a bat to put the animals to flight. In the absence of the Monk, the frenzied dogs managed to drag the boy to the cliff near the river, mauled him to death, and left the carcass in a hoary puddle of blood. When the Monk returned, the pack had fled.

In a nightmarish scene, the she-dog approached, tore the heart from the chest of the child, and carried it off, as if it were a puppy, in her mouth. She ran to the edge of the woods and proceeded to dig a hole to bury it below the earth. The rains now poured gently down and washed the mixture of dried mud and blood down the banks of the cliff and into the river.

It was not until sometime after the burial that the boy's shadow-puppet show story began to be retold:

A horse, a bird, and a dog were arguing over who was the greatest of the creatures. The horse boasted, "From all time I have raised man up and given him power and dominion over others by letting him ride on my back. I am the most important." The bird bragged, "Oh I am greater than you, for I can not only sound my warning call, but I can make the mountains repeat it after me. I am by far the most clever." Whereupon the dog announced, "Neither of you are greater than I am. I can inspire fear in men or I can capture their hearts. I am the most imitated, and that is proof that I am the greatest." Whereupon a beggar, who had heard the braggarts, proclaimed, "It is true that one of you has a useful nature, and another has an aesthetic nature, and another a moral nature; you are all great in so far as you are what you are, but you are forgetting that it is man who is truly greatest, for he not only has all these natures, but he is free to choose the creative means to his own liberty, to what he is to become."

EPILOGUE

What had apparently awakened me was the stirring of my suitor. In time, he bounded out from his hammock and with a strong, balletic leap, firmly landed on the dried, fallen leaves, crackling them and letting loose their dry must and spicy perfume into the air. All at once he removed his gloves and beggar's masquerade and came forth in pure, shining whiteness and flowing, transparent splendor.

With a soft embrace, he bid me adieu. I lingered as long as was possible, until the brilliant light reflecting from his figure was absorbed into the colors of the forest: a decrescendo – falling totally into the silent emptiness of my own human limitations, his silhouette vanished in perspective, and if mine eyes truly be the windows of my soul, that for me look upon a world wherein immanence eminently resides, then welled up from within that soul and spilled upon my face and the breast about my heart – tears, solitude, and overwhelming, unexpected, resplendent joy!

Philosophical Framework: A Treatise Consisting of a Series of Comments on the Text of The Tales of the Woods

The tales have been told. Now it is necessary to propose some ground upon which the philosophical significance of this "Allegory of the

Phenomenology of Experience" may rest. Discovering such ground is the main purpose of this treatise. To explain the nature of this allegory three tasks are undertaken:

  i.   Delineation of the images in each of the sketches
  ii. Suggestions for interpretation of figurative language
  iii. Exposition of philosophical links

Precisely, (below) in task (i) the key word or phrase is numbered and named in boldface type, and followed by a colon, after which a short, corresponding suggestion, task (ii), follows. These are in telegraphic style and serve as a quick reference to the typology. References are borrowed from myth, art, psychology, scripture or religion, philosophy, history and literature, and some are pure invention. It is noteworthy that the reader cannot help but be aware that on one level *The Tales* may be read from the viewpoint of the phenomenology of religion, and many references point to this fact. Task (iii) is reserved for the philosophical import of the story. The elements for the analysis in task (iii) follow this writer's method of establishing a hierarchy of *explananda*:

  i.   Objects, i.e., things
  ii. Living creatures, excluding plants
  iii. Ideas

For each of the separate tales and for the "Prologue" and "Epilogue," the author begins by explaining the titles or titular objects, placing each title within the proper context of its unique tale, and then discusses the other *explananda* in the stories, interweaving the overriding ideas for each tale, in an effort to give the necessary philosophical framework for analysis, i.e., understanding, of the text. As the phenomenological aspects unfurl, the reader is lead in turn toward the presentation of the overall significance and unity of *The Tales*. The many sources of published works on relevant phenomenology establish the philosophical weight of the text.

One further note is worthy of attention. It would be impossible to suggest interpretations for each reader for the plain reason that what may "fit" for this writer, may not be appropriate for other readers, and vice versa. To clarify what this means, here is an example. In "The Sentinel," the Artisan, like the dogs, hears the piercing sharpness of the harbinger's warning. Such a sentinel or an alarm typically interrupts one's consciousness and calls for a reaction, another awareness. What may serve as a warning and how one reacts can vary for each reader – in whatever phase of life-experience – and might not at all correspond with

that which may prove a warning to this writer and how the author personally responds. To re-cite the "Introduction," "there is rather … an immeasurable number of ways in which to proceed. This is the dynamic of the forest. It is but one dimension of its experiential appeal." Further, this is the inherent significance of the sentence in "The Enchantment" which says: "Thus, though each of the sojourners went on the same pilgrimage, each had a different tale to tell."

Keep this in mind, for if philosophy be a way of life, philosophers may make their way through the text and experience it, like they do the forest, and work at personal discernment; however, such interpretation certainly can parallel the writer's and even that of any other reader, and suggestions of topics within the scope of phenomenology are offered for such a purpose.

Prologue/Epilogue – The Tale of the Author

Prologue from the Greek πρό λόγος signifies *in front of the logos.* The author has used this title with a *double entendre*: the opening mystic event literally intimates as it introduces the coming dramatic unfolding of other events, as did the prologue in ancient Greece; in addition, this aperture occurs *in front of the Logos*, meaning precisely the *Word*, the Christ of Christian mysticism. "Prologue," thus puts together phenomenology with ontology, that is, it puts the real experience, that which is perceived, before and in front of the absolute Other.

Epi-, from the Greek ἐπι means *upon*, *at*, *or close upon*, *on the ground or occasion of*, *in addition*, and λόγος means *speech*. These make the title say that on the occasion of *The Tales* at the close of the itinerary, a further word is said. The "Epilogue" is a speech from the author and not from the tellers of the tales, and it embodies the difference of the imagery used in the mystic's encounter with the masquerader and the encounter of the sojourners with him. In so many words, the masquerader's identity is revealed to the author, and the mystic transcends mundane limitations, as evidenced by the language of the text. The encounter ends and closes *The Tales* with the "Adieu" of the now resplendent character, whose absence leaves a silence amid tears of joy in consciousness of the visit.

Pro- and *Epi-* in the titles dictate, first, that *The Tales* is related inside the time of the mystic's experience and places the world-forest in the venue of author, readers, sojourners and masked beggar; the exit of the loved one situates the forest in the continuity of time. This last comment is important and is addressed throughout the discussions (below) which

deal with the topic of time as well as in the concluding section which gives parameters for the overall unity of *The Tales*. With reference to the time of the forest, see the distinction between phenomenological and physical time in "Wittgenstein on Being and Time" (Jaako Hintikka 1996, 3–18).

Images from the Prologue

1. Truth: Mystic experience is real experience.

Philosophical comment on the topic of inescapable mysticism and the importance of the mythical-metaphorical dimension of rational explanation, specifically, in Whitehead's symbolism, can be found in "Explanation and Natural Philosophy: Or, the Rationalization of Mysticism" (Murray Code 1998: 308–327). A phenomenological approach to the philosophy of mysticism is also addressed in *Exploring Unseen Worlds: William James and the Philosophy of Mysticism* (G. William Barnard 1997, passim). This book is an account of James' mysticism.

Mysticism is increasingly being emphasized in philosophical writings, and another such treatment of mysticism addresses the subject of women in terms of the post-Jamesian understanding of mysticism, which removes mysticism and women from political and social involvement. It argues that mysticism is mistakenly credited with intense, ineffable subjective experience (Grace M. Jantzen 1994, 186–206).

2. Dreamhole of the tower: Small hole-like window in a tower which allows light in.

3. Tower (of my mind): (a) "The idea of an *axis mundi* linking heaven and earth." It is my mind which can make the connection. (b) "The lighthouse, whose light guides the ship of life, or the citadel tower that protects the faithful against the forces of Satan." (c) Towers may also be prisons (cf., *Rapunzel*; and the Tower of London) (Hans Biedermann 1994, 349). "The tower is a symbol of inaccessibility and protection. … In order to release the captive princess or treasure inside (symbols of spiritual knowledge), the giant (the burden of ignorance) has to be defeated" (Miranda Bruce Mitford 1996, 95).

4. Would vanish: Human limitation, to lose through sin, the intimacy of the creator, in everyday life. On the phenomenological level, Persson writes about "The Involvement of Our Identity in Experiential Memory" (Ingmar Persson 1997, 447–465).

Image from the Epilogue

1. Removed his gloves and beggar's masquerade: Gloves are "frequently symbolic of the hand itself – the part of the body that acts and executes orders – and thus a sign for power and protection." The removal of the gloves is reminiscent of the Knight's throwing down of the gauntlet which symbolized a challenge to do battle. Gloves are also a "sign of high station, clean hands, and a turning away from everyday reality," and in the "Epilogue" the mystic is to accept such a challenge (Biedermann 152). (Revealing of the beggar's identity to the mystic is annotated above.)

The Enchantment – The Tale of the Masquerader

"The Enchantment" is the *incanto* or the invitation or if you like, the *introibo*. (Unlike the situation in other works, e.g., the *Trilogy: The Drama of Creation* of Hans Urs Von Balthasar, there is no *throwing* of the human actor onto the stage. Rather the world-forest is already inhabited by the invitees at the time of *The Tales*.) It is remembered from the days of the author's youth, when Sunday Mass for Catholics was in Latin, that the beginning liturgy read, "*Introibo ad altare Deo, ad Deum qui laetificat juventutem meum* (I go up to the altar of God, to God who gives joy to my youth), and it is in this sense of joy that this writer begins the allegory.

Enchantment carries a threefold significance. First, it refers to the beggar's action, the bewitching song of the bard; second, it refers to the condition of the invitees who, by way of enchantment become the sojourners; third, it refers to the reader, also in the world-forest, who is allured into the consciousness of what the forest holds for all – through vicarious experience – yet who must not be deluded by appearances.

1. Masquerade: Truth. Kirttimukha, "Face of Glory," a manifestation of the terrible aspect of God, that has the function of keeping at a distance the *empi* (the impious ones) and of protecting the devout (Heinrich Zimmer 1993, 129). From the Hindu – the first self-revelation of the Absolute, the masculine personification of the passive aspect that we call Eternity; Kirttimukha, divinely guaranteed, for the defence of all the true believers, of our houses and hearts, from tyrannic forces of the voracious world (Zimmer 162). See also Zimmer (142–143), which addresses eternity-time, mask of duality, and ignorance.

2. Incanto (bard-like): En<u>chant</u>ment = *incanto*: invitation. See "Singing the World: Merleau-Ponty's Phenomenology of Language" (David Michael Levin 1998, 319–336) which refers to language and the stage of

prepersonal attunement to what we hear, as well as the relocation of the origins from mythic sites to the experience itself.

3. Enigma: Ambiguity, mystery. "*El misterio construido*" (Maria Noel Lapoujade 1994, 103–107) presents the paradox of presence/absence, which is a mystery, treated in tandem with the subject of language and the search for the good, the true, and the beautiful. Mystery is put forth as the construction of epistemology, aesthetics and ontology.

4. Language not matching appearances: Truth/untruth.

5. Banquet: Scriptural (Luke 14. 15–24), finality.

6. Ears that cannot hear: Scriptural – "This is why I speak to them in parables, because 'they look but do not see and hear but do not listen or understand" (Mt 13. 13). Also, "They have ears but they cannot hear" (1 Thessalonians 1.9).

7. Artisan, Scientist, Theologian, Philosopher, Monk: Professions/vocations.

8. Hunger: Spiritual hunger.

9. One after the next: Succession in time.

10. Each charted his destiny: Experience; sin is personal. This is also a play on words, as destiny can connote a deterministic outlook, while the fact that each has a degree of freedom connotes the opposing view. In the world-forest, nature and creatures present the paradoxical determined/free phenomenology of experience.

11. Forest: World. "Symbologically distinct from the individual tree, the forest stands in many traditions for an exterior world. ... In legends and fairy tales the woods are inhabited by mysterious, usually threatening creatures ... symbols of all the dangers with which young people must deal if they are to survive. ... In dreams the 'dark woods' represent a disoriented phase, the realm of the unconscious, which the conscious person approaches with great hesitation. The light that ... filters through the branches, symbolizes the yearning for a place of refuge ... we find in the forest 'the green half-light, the alternation of clearing and darkness that parallels the outwardly invisible life of the unconscious [Aeppli]" (Biedermann 141).

12. Valley: Finality, many steps to get there.

13. Nobles: Something ontologically more noble.

14. Each had a different tale: Individuality, subjectivity.

<p align="center">*The Raft – The Tale of the Philosopher*</p>

The title of the tale of the philosopher is a fitting one – one thinks of the making and usage of the raft: a collection of logs or planks or other material fastened together in such a way as to create a floating transport – analogously, isn't this philosophy?

A man from Burma, when questioned about the meaning of the raft in his culture, told this writer the following story: In Burma, he said, the Iraouady River runs the length of the country from north to south and empties into the Indian Ocean, and a raft is necessary to reach the ocean or anywhere at all which is otherwise not attainable by land so mountainous. He went on to tell how everything takes place upon the raft – people live, sleep, eat, play games to pass the time, chat, tend their animals and wares, babies are born there, and more.

For centuries mankind has found that neither is the ocean of knowledge attainable without a philosophy which identifies with life; paradoxically, the philosopher reaches beyond his reach.

1. Philosopher and Scientist joined: Historical reference to the one-time combination of the two camps; also two convergent careers of this author of mathematics and philosophy. One current application of the integration of science and philosophy involves the mind/body problem. In "Can Phenomenal Qualities Exist Unperceived?" (Edward Feser 1998, 405–414) this problem is addressed in its regard to the metaphysical question: Just what are the fundamental constituents of reality? There are many other easily researched works on the uses of philosophy in science and vice versa as this is one of the most popular topics in recent philosophical publications.

2. Perceiving … discovered: Sense perception aided by reason. See "Problems of the Value of Nature or What to Do about Snakes in the Grass" which deals with value perception or value-theory in phenomenology, including the value of absence and value of nature, among other topics, with discussions on Brentano, Scheler, Hartmann, Husserl, Heidegger, Schutz, and Derrida (James G. Hart and Lester Embree 1997).

3. Wanderer with head in clouds: Stereotype of the philosopher, from the time of Thales of Miletus.

4. Labyrinthine: Maze.

5. Propped-up: Not of his own strength, not on his own.

6. Arms Akimbo: Position of expectancy.

7. Chiaroscuro: Dialectic of light. See also the note on the image of the forest above in "The Enchantment."

8. Tree: As a tree of the sciences, e.g., as in Porphyry. The tree, "rooted in the earth but with their branches pointing to the heavens, trees are, like humans themselves, creatures of two worlds, intermediaries between above and below" (Biedermann 350–352). The tree also symbolizes the cycle of life and its shade symbolizes protection. Note below, in "The Theatre," that the tree has this same significance, and in addition can represent the tree of knowledge, toward which one journeys in the phenomenology of experience.

9. Autumn: Late in life; the season of *The Tales*.

10. Speckled red as if blood … on last vestiges: Presence of God's hand.

11. Colder suitor: Winter is coming; also philosopher as opposed to birds and squirrels which make their homes there.

12. Haste of Scientist: Cause of error (Descartes, *Discourse on Method*), unsight.

13. Alone with himself: Discovery of the subject. This is a recurrent theme in *The Tales* and several comments below address this.

14. Eminent: Science held up as eminent knowledge, from the time of ancient Greek philosophy to contemporary culture – although the pass appears to be from science as *episteme* to science as technology.

15. Rippling waters: Living, life-giving, moving. "Can't step in the same river twice" (Heraclitus, *Fragments*).

16. Gravelled banks: Power of water, crushes stone; spiritual significance.

17. Quietude: Opposition to inquietude (St. Augustine, *De Libero Arbitrio*).

18. Whirlpool: (of thoughts) – flux/stability.

19. System: A way of thinking, looking at life. See *Thought as a System*, wherein Bohm takes thought and knowledge at every level of human affairs to situate the relationship of mind and matter, arguing against the

proposition that thinking processes are neutral in recounting the objective world (David Bohm 1994). Other classic works on or contrary to systems in philosophy are found in the works of Spinoza, Bergson, and Feyerabend, among others.

20. **Design:** Co-creation with the divine plan.

21. **Chasm of reflection:** Interiority; leap – *ascendebamus* of St. Augustine; philosophical reflection.

22. **What he knew already:** Knowledge present to man. In "Phenomenology and the Philosophy of Nature" (John J. Compton 1988, 65–89), the writer finds – citing physics, biology and the natural sciences – that the incoherences of prescientific and scientific accounts of nature are fodder for the philosophy of nature. From one's prescientific experience of nature, one is provided with the reference for the practice of the natural sciences, and further, with certain adequacy conditions for theoretical constructs. In *The Tales*, it is similarly seen that the experience of the world-forest is the context of reference for phenomenology.

23. **Bridge: raft:** Free will, liberty/determinism.

24. **Three, triptych:** Trinity of body/mind/soul, trinitarian in the sense of wholeness.

25. **Colligated from on high:** Liberty, possibility, along with will of God.

26. **Need, want:** *Cupiditas.*

27. **To be able to unravel the question is to reveal the answer:** E.g., Who is God?

28. **Stretched "al di là":** Transcendence.

29. **Ergonometric:** Implies work, activity. We must *act* in the world-forest.

30. **Half-slung branch:** We take what we are given and put it to use on our "journey."

31. **Sinewy:** Many turns in our journey.

32. **Admiring reflection:** Spiritual reflection and bodily reflection in inter-relation, inter-action. "The material is something that man can, at most, support; he refuses to admit this. Contemplation of the world has ceased to penetrate the world. There is no mystic, in the moments of most sublime ecstasy, who has ever followed the perfect abstraction of modern

thought, or who has dreamed even more deeply with his scandals" (Franz Marc, *Aforismi* in Carl Gustav Jung 1967, 252).

33. Searching: Never finishes.

34. Cause: Cause/effect.

35. Become like a child: Scriptural, St. Paul to the Corinthians 13. 1–13.

36. Way of looking at one's "place": Phenomenological consciousness. Also, regarding consciousness, as put forth in *An Ontology of Consciousness* (Ralph Ellis 1986). This discusses both phenomenological, i.e., Merleau-Ponty, and analytic thought, and an effort is made to create a theory of self as in Husserl's transcendental ego; at the same time this work calls the motivation for symbolization a unifying process and addresses the notions of *prereflective* and *unconscious*. It is rife with phenomenological implications.

37. Jump in, drabble, swim: From birth, through experience, to "*Il Fine*" – life – in a nutshell.

38. Feet, then face and eyes: Little by little conversion; reference to Aristotle's *Metaphysics* – eyes most important of the senses; also, spiritual eyes – of the soul.

39. Inasmuch as immersed: Proportionality; participation; also Baptism/Confirmation, the latter a spiritual realization, fire/water references, sacramental symbols. In "*La phénoménologie de l'intensité*" it is argued, using Bergson's treatment of the intensity of psychic states – which he says consists entirely in a qualitative change and not in an extensive magnitude – that the source of conflict here rests in vocabulary deficiency coupled with reductionist tendencies of the physical scientists; from such discussions, the author places Bergson among the genuine phenomenologists, and explains further how Bergson shows that sensations, emotions, and feelings are what constitute an object for a subject in the *Lebenswelt*, the forest, in our case (Daniel J. Herman 1991, 122–129).

40. Risk: Risk, ambiguity at *inizio*, continues.

41. Grateful: (pausing and bathing): A grace, not from oneself, more than what is due, a free gift; also must be cleansed – spiritually – to approach the king.

The Sentinel – The Tale of the Artisan

Man, as image of God in the world, reshapes it. Paul Klee wrote: "The mission of the artist is to penetrate, within the limits of the possible, the secret terrain in which one determines the development of original laws. What artist would not want to find the central organ of all spatio-temporal movement (one treats of the heart or of the brain [mind] of creation), from which derive all functions of their life? In the womb of nature, in the primordial terrain of creation, where is the key of all these things hidden? Our heartbeat guides us towards the profound interior, towards the originary terrain" (Jung 252). See also reference below to the heart in "The Theatre."

1. Wind … thunder: Pentecost – wind of enlightenment, also scriptural (Job 37. 2–4). Thunder is often associated with the manifestation of God or of the gods who inhabit the heavens. "Thunder was often understood as an expression of the divine wrath at a disturbance of the cosmic order: among Native Americans as the beating of the wings of the thunder-bird … in ancient China as the rumbling of a wagon carrying the souls of the dead across the sky. Heavenly thunder gods were sometimes thought of as one-legged: … the Quiché Mayas' Huracán (from whose name our word 'hurricane' is derived)." More important, in view of the usage related in *The Tales*, the use of a club-like, symbolic "thunderbolt" in Tantric Buddhism is to "split open ignorance and liberate knowledge" (Biedermann 342–343).

2. Dogs: Diabolical. "In sculpture it [the dog] frequently stands for total belief in God but has an alternate negative association with uncontrolled wrath. Hell-hounds accompany Satan, the hunter of souls" (Biedermann 98). See also the entry below, under "The Theatre," creatures of the fable.

3. Without much dignity: refers to priority in the ontological order, that is, dogs have little dignity – at least less than mankind. The object (here the dogs) displaced from the ordinary context, is the first pass towards art. "It is invested with the desolate dignity of abandoned things" (Marcel Duchamp in Jung 239).

Also touching on the subject of dignity, yet on a diverse level, in current philosophy, there is a growing occupation with the question: "Why philosophy of technology?" As a form of human self-expression, it falls under the scope of philosophical anthropology. Read "Technology and Human Dignity" (Louk Fleischhaker 1999, 77ff).

4. Artisan: In this tale is presented as a sculptor, a crafstsman. It is in *Being and Time* that Heidegger gives us as well this craftsman, who is lost or disengaged in his work, and tells how this loss of self presents the philosophical distinction of authentic from inauthentic life. In "Can Heidegger's Craftsman Be Authentic?" The author finds that *Dasein*, to be authentic, must be in some sense disengaged (Paul Farwell 1989, 77–90).

Another interesting comment offered by Paul Klee: "Unlike realists, artists are not intimately tied to reality because they don't see, in the formal products of nature, the essence of the creative process. Artists are more interested in the formators' forming faculty than the formal products" (Jung 251).

5. Kept at a distance: Cognizant of danger, chooses to not enter into perilous situations. Also, judgment, understanding, act (Bernard Lonergan, *Insight*, passim).

6. Becoming: Hidden promise. Here again, philosophical coverage abounds from Aristotle's acorn in the *Metaphysics* to Bergson's *durée*, to the works of many noted phenomenologists.

7. Illumination: Light, natural (incarnation of light – St. John's gospel); also cannot have shadow without light; allows one to see, to know. Regarding *light*, see the article "Aristotle on Imagination: *De anima* iii, 3" (Kenneth Turnbull 1994, 319–334). Turnbull talks of the sense of analogy between *phantasia* and light, and further distinguishes the former from the modern sense of imagination. He links *phantasia* to common sense, and distinguishes between seeing that is theoretical, and seeing that is practical.

8. Finest details: Analysis; reminds one of Ockham's razor. As for Giorgio de Chirico, the artist elicits "the sentiment that the object is more than that which it manifests to our eyes" (Jung 242). *Et quid amabo nisi quod aenigma est*?

9. Greeting the light in the world: Scriptural reference to gospel of St. John.

10. Haunting silence: *Clamor mentis.*

11. Artist approaches pride: Had begun to admire his own creation, realizes his temptation, is safe again.

12. Every sound echoed: In the world every activity has an influence – the "butterfly effect," so to speak.

The Procession of the Mute – The Tale of the Theologian

This procession is a parade of spatio-temporality; first, it is the writer's attempt to make readers aware of the history written into the scene. Within phenomenology, it is Paul Ricoeur who treats historical conscious- ness, which for him proved more than epistemological. See "Thinking History: Methodology and Epistemology in Paul Ricoeur's Reflections on History from *History and Truth* to *Time and Narrative*" (Maria Villela Petit 1988, 147–160) in which one finds an in-depth discussion of the positions of Ricoeur regarding this period of his writing. Second, the idea of the procession being *mute* takes direct issue with the equation of reality and truth. How? Truth must be communicated. On the contrary, reality exists independently of people (Jacques Ruytinx 1987, 167– 172). Whether one agrees or not, or whether this is the position of one deemed a realist or a mentalist or a Platonist, "The Procession of the Mute" presents the problem from the viewpoint that nothing, that is, no additional reality as we know it in the world-forest, occurs for the dead-mutes – there is simply a parade; however, for the onlooker, the past is brought to bear on the present consciousness of the Theologian throughout this allegori- cal tale.

1. **Umbrage:** Darkness in the world.

2. **Procession:** History, historicity, biography, rite; also religious reference: martyrs, etc., as in the hymn *Te Deum.*

3. **Background:** Judgment involved.

4. **Pompous lot:** As Pharisees – "above the rest" waiting to take first place – also scriptural reference.

5. **Serpentine:** Serpent, also biblical.

6. **Half-mast:** Death.

7. **Past, present, future:** Time continuum/space.

8. **Theologian's review:** Study of theology within culture and history.

9. **Skeletons ... structure:** "They were what we all will be one day, we are what they were once" (Saying on a card in the Franciscan altars erected of untombed skeletons in the Church of the Immaculate Conception, in Rome, where everything is made of bones: the walls, mouldings, chande- liers, and so forth); scriptural.

10. **Benuded:** Truth, without a mask.

11. No expression, no speech: Truth; the silent "other."

12. Horn: Scriptural – sentinel – warnings, annunciation.

13. Halted: As if in respect when one who is mighty comes.

14. Those who had been afoot: Scriptural, as in: "The last shall be first."

15. One of those with darkened skin: Direct, tongue-in-cheek reference to St. Augustine of Hippo; also conversion (See *The Confessions*).

16. Utopian: In the true sense of the word, paradisiacal; a sort of somewhere that is nowhere – a perfection that doesn't exist in the world-forest of *The Tales*. The intimation is given that no one arrives in this world to a paradise, as the story bears out in the end.

17. To lead others: Example.

18. Virtutis Praemium: Finality, justice/penitence.

19. Infinity: *Double entendre* – (a) the Infinity God; (b) realization of human "smallness." "*Coincidentia oppositorum*" of Cusano from the *Docta ignorantia.*

20. Apprehension and awe: Dialectic; ambiguity; knowing, we stand in awe.

21. Prepared: Life in the world-forest is a preparation for afterlife.

22. Removed his cloak: More nude = more truth = more knowing; spread it on the ground: as if under himself, figuratively, between him and the world of experience.

23. Waited: Idea of the plenipotentiary.

24. You can still hear: Spectre of life/death, true for all.

25. Search deep enough amid quintessential decay: Look inside, no getting away from sin – original sin; essence of the forest in *The Tales*. Quintessence is a concept borrowed from "alchemy, where it was believed that the four elements of ancient cosmology (earth, air, fire, and water) were complemented by a 'fifth essence': the pure ethereal world-spirit" (Biedermann 276).

26. Shadows: Hidden, obscured truth.

27. Abandoned cloak: Total conversion, possibility; also, leaving the world behind – death. "Garments capable of enclosing the entire body lend optical unity to the human form and give it the appearance of power"

(Biedermann 72–73). "The notion that something of the 'aura' of the wearer is transmitted to the garment makes [it] ... a precious inheritance" (Biedermann 72–73). In the world-forest of *The Tales*, finding the cloak would be like untombing a treasure.

The Hunt – The Tale of the Scientist

"The Hunt" incorporates the idea that mankind holds fast to the desire to return to a hunter-gatherer stage, an identity with our world termed our "natural" state. "From a View to a Death: Culture, Nature and the Huntsman's Art," gives an interesting comment on the hunt which melds the ecological and anthropological explanations of the hunt. Further, hunted prey is assigned to the category of individual, in a sort of rationalization for killing, through the thought process of totemism which simultaneously assigns it to the more general category of species (Roger Scruton 1997, 471–481).

The question the writer of *The Tales* launches to readers: What is the object of our own personal hunt, and whatever it be that we seek, shall we kill our individual catch while at the same time maintaining its "species"?

1. Stooping ... turned: Put his back to the sun, bowed down to worldliness, figuratively, did not accept the light.

2. Woods grow grey: Anguish, desperation.

3. Back and forth: Not taking the "straight path," oscillation.

4. In pursuit of more: Wanted more than to find God, *Il Bene*, wanted to *be* God.

5. Recognition: Self-discovery, over time. In order to discover the underlying philosophical framework of self-discovery, see the contribution of "The Problem of 'Inverse Correspondence' in the Philosophy of Nishida: Comparing Nishida with Tanabe" (Masao Abe 1999, 59–76). In this third of a series of articles, he treats the concepts of the place of Absolute Nothingness (*zettai mu*), the notion of absolute contradictory self-identity (*zettai mujunteki jikodoitsu*), and the principle of inverse correspondence (*gyakutaio*). In approaching the inverse correspondence between the absolute and the self, he differentiates eastern and western religions, saying that in religions of awakening, inverse correspondence is reversible, while in religions of grace, it is not so.

6. Circular route: In a rut; sin. The circle has neither beginning nor end and there is no direction (Biedermann 70). "The proverbial task of 'squaring the circle' [the square, in this instance is used symbologically as the opposite to the circle], constructing a circle (by purely geometric means) that has the same area as a given square, thus offers an image of human efforts to transform their own substance into that of God, and thus to render themselves divine. This insoluble problem in geometry was a frequent Renaissance allegory for human striving for divine perfection." The square "is associated with the terrestrial world and things material. The circle stands for God. ... In Zen Buddhism, the circle stands for enlightenment, the perfection of humanity in unity with the primal principle" (Biedermann 69–71). For an unusual take on squaring the circle, read about the right to freedom, in "Communitarians and Human Freedom: Or, How to Square the Circle" (Zygmunt Bauman 1996, 79–90).

7. To hail the huntsman: Call out for help.

8. Shelter: Hides from tempest – denial.

9. Aimlessly: Not of his own doing, perhaps grace, serendipity or chance.

10. Lower banks: First level of inversion/conversion.

11. Looked ... but little light: Could not yet enjoy happiness; still in the cave (Plato's *Republic*, allegory of the cave, of the sun).

12. Reign of dusk: Dark night of the soul, figurative death.

13. Sat for a time: Reflection, process.

14. No apparent explanation: Appearances may be deceptive. The Scientist in this tale is faced with the problem of explaining the phenomena of the increasing red color of the river with the diminution of daylight. He must deal with the problem of deceptive appearances, as do all philosophers: however, on a different level. Harries writes about such appearances and the solution to the riddles they pose in "Descartes and the Labyrinth of the World" (Karsten Harries 1998, 307–330).

15. Other colors faded: Past, change – direct reference to the past of the Scientist.

16. Resolved afresh: *Inizio* after recounting the past, then continuing; volition (e.g., Blondel on willing).

17. Findings: Found his subjective self, interiority.

18. Awakening: As if of Spirit.

The Theatre – The Tale of the Monk and a Lad

The theatre is an image of the world of phenomena; both theatre and world are "stages." The theatre thus acts as a microcosm of the forest-at-large. The symbolism is not limited to the terrestrial, however. It stands for both this world and the connection with the next. The actors stand in relation to their parts as the Jungian *selbst* stands to the personality.

The theatre is also the locale or the stage for truth; so it was used in ancient Greek theatre. In "The Theatre" the truth presented is the scene of violent, or tragic death. For an interesting, and diverse view on tragedy, see "Tragedy and the Truth" (Patrick Downey 1999, 47–58).

Also "tragic knowledge reveals the limits of irreconcilable positions and the agonistic depths of man confronting us with non-negotiable conflicts" (Steiner). According to Ricoeur, self-recognition is attained through these conflicts. See "*Saber trájico y constitución de la identidad*" (Monica B. Cragnolini 1996, 191–198) which unites tragedy and the constitution of identity.

1. **Bounding:** Eager for finality.

2. **Cloak:** "Cloaks have the further significance of protective enclosure" (Biedermann 73). In dream psychology the coat [cloak] is associated with warm enclosure and refuge. When the dreamer wears the coat of his or her mother, "the second birth, in which one leaves the mother's warmth for the cooler regions of the outer world, has not yet taken place for the psyche" (Aeppli, *Der Traum und seine Deutung* 1980 in Biedermann 73). Here, in *The Tales*, one may read the cloak as a powerful place of refuge, with its group of inhabitants facing a "second birth," i.e., an illuminative awakening to their own external world, the world-forest.

3. **Obvious:** Truth.

4. **Inquietude:** "My heart is restless till it rests in thee" (St. Augustine, *The Confessions*).

5. **Breathing hard:** Participating with all his might.

6. **Heavily:** Carrying his burden, scriptural.

7. **Wet:** Water as of river of life-giving grace.

8. **Ascetic:** Divorced from worldliness.

9. **Tig … tagged: to have him respond:** Responded to call, as to the religious vocation to which the Monk responded previously.

10. Shadow-puppet show: Images as in Plato's cave. (While visiting the Greek islands, one summer, this writer noticed young boys giving shadow-puppet shows to entertain foreigners with their classic tales, and to realize some earnings; such puppetry is also common in Indonesia. Marionettes are part of tradition in southern Italy as well as in many other European and Asian countries.)

11. Phobia: He had lost past fear; conquer and win over the past – *The Tales* is prophetic of the future.

12. Scene of boy and dogs: Realization that no one can die for me; weakness/overpowering/mortality. An undertone of the death of an innocent, as of Socrates, Christ. For more on *death*, read "Natural Death and the Work of Perfection" (Alexey Young 1998, 168–182) which expresses that the modern secular world is geared towards the avoidance of pain and that death is valued inherently not as a good but as an evil, with no meaning outside of eternal life, a mystical reality for which this world prepares all.

   The Epicurean argument is that death cannot be bad as the individual cannot experience it. The opposing view offers examples of things that the individual cannot experience but which nevertheless are bad (John Martin Fischer 1997, 341–353). Or, for a rudely entitled article, see "A Dead Rat's Ass Suspended from the Ceiling of the Sky" (James Cuthbert 1996, 38–59).

13. Making every effort … he received a nip: All affected by events, experience. In regard to trying and intentional action, there are several accounts given. The first one shows that both volitional and instrumental accounts of trying are misconceived. It is interesting to note that reasons interfere with trying, that is, one doesn't always accomplish everything one tries, and also one might not try to do everything one might do (Jennifer Hornsby 1995, 525–539). A second account "Hornsby on Trying" rejects the volitional approach for the capacity view of doing all one can to accomplish a goal (Myles Brand 1995, 541–547). Another says one must believe in order to try. In other words, if one believes something impossible, then it is impossible to try to do that something (Frederick Adams 1995, 549–561). The fourth defends the autonomy thesis and addresses trying the impossible, arguing that one may try or intend to do something even though it may be thought impossible to do (Kirk A. Ludwig 1995, 563–570).

So, other than 1995 being a good year for trying to philosophise on trying, one concludes that in "The Theatre," the Monk tried but did not actually accomplish something he believed possible; this is but one of the phenomenological realities of the forest.

14. The Heart: Bury below the earth: The heart here is the symbol of the inner person (Biedermann 166–167). Sentiment, past remains in the future (present); part of world. As mentioned above, Paul Klee wrote that the "heart that beats guides us towards the profound interior, towards the originary terrain" (Jung 252). In the world-forest, it is the heart that is left us for a guide. With regard to the she-dog's return, see "The Tragic Voice of the Feminine and Its Significance for Phenomenology" (Marylou Sena 1993, 181–192).

15. Maul: fig. "To injure by criticizing, 'pull to pieces'" (Little, Fowler, and Carlson 1962). *Shorter English Dictionary on Historical Principles*, C. T. Owens, ed. Oxford: Clarendon Press).

16. Rains … washed: Change, purification.

17. Creatures in fable: These are the attributes of God and of man made in God's image, of which these creatures brag: Father, Spirit, Son, respectively and figuratively; man in God's image, free to "become" – and the creature in itself – dogness, birdness, horseness.

Dog: Associated with loyalty and vigilance – "*Prohibet et indicat*" (Protects and warns; pediment inscription on a work of art by J. Boschius 1702) (Biedermann 97). The dog, "figuring often as a guardian at the portals of the afterlife … in classical antiquity we find reference to 'canine flattery and shamelessness, … Asclepius and Hermes were accompanied by dogs, as were later St. Hubert, St. Eustace, and St. Roch. … In ancient Egypt, a large wild dog, similar to a jackal, was a manifestation of Anubis, a god of the dead, a further indication of the importance of the dog as a guide in the afterlife for the souls of the dead. In the Middle Ages, the dog usually appears as an image of feudal loyalty … [In ancient Mexico] "the god Xolotl ('twin') had the form of a dog: dogs were supposed to bring the dead across the 'ninefold river' to the underworld. Xolotl also accompanied the sun into the west as it sank into the jaws of the earth, leading it through the underworld, back to the place where it rose the next morning; he died himself in the process but returned to life as he guided it up out of the realm of the dead. This dual role explains his name … in Celtic myth the dog was also important, e.g. as the companion

of Epona (the goddess of the hunt and of horses) (Biedermann 96–99)." In *The Tales*, the dog is written in as the intimation of imminent death; the image of the dog as a companion concerning the hunt and the horses, weaves a unity into or among the separate tales.

Bird: "Birds are colder than animals that live on earth, because they are conceived in such intense and heated desire … emerge from their mothers' bodies covered with a shell. Many live from fiery air and for this reason are constantly stretching upward, like a fire. Birds symbolize the power that helps people to speak reflectively and leads them to think out many things in advance before they take action." (St. Hildegard of Bingen, *Liber de Subtilitatum*). According to this, in *The Tales*, the bird is used as a sentinel or harbinger to sound a warning or imminent occurrence and also, in connection with the moral aspect of humanity, as used in mythology where birds like the Harpies served the greater moral order and were figures of dread; the Harpies caught criminals and turned them over for punishment. "Just as birds are lifted up into the air by their feathers and can remain wherever they wish, the soul in the body is elevated by thought and spreads its wings everywhere" (St. Hildegard of Bingen, *Liber de Subtilitatum*). Wings symbolize the desire to approach the heavens, as in Icarus, who ended up in the sea, "offering a symbolic warning against the hubris that leads us to ignore our own human limitations." "In the Upanishads … it is written that two birds sit in the branches of the great world-tree: one eats the fruit (symbolizing the active life) while the other watches (the meditative seeking after knowledge)" (Biedermann 39).

Horse: "A king is not saved by his army,/ nor a warrior preserved by his strength,/ A vain hope for safety is the horse;/ despite its power, it cannot save" (Psalm 33). "Psychological symbology sees in the horse a 'noble' and intelligent creature, but one easily disturbed or frightened; the id and the ego are likened to horse and rider, respectively; dreams of horses striking out blindly are often interpreted as a longing for integration" (Biedermann 178).

The symbol of the horse is ambiguous: it can signal victory or triumph, the white horse of the triumphant Christ or as those of the Horsemen of the Apocalypse. The horse also is a symbol of power and vitality, or frequently associated with the dead as in Wotan's horde (Biedermann 177–178). In *The Tales*, the horse is a mix of all of these, that is, it carries humanity on its back, but not only triumphant humanity. Symbolically, the horse has a capacity to "raise or lift up" mankind.

To bring this commentary to its concluding task of announcing the overall significance and unity of *The Tales*, a summary of the salient themes of the individual tales is in order:

"The Enchantment": Mystery and Identity
"The Raft": Way of Perceiving/Reflection/Systematics/Philosophy of the Simple "The Sentinel": Illumination/Fear/Reality
"The Procession of the Mute": History/Death/Infinity/Ritual
"The Hunt": Science/Science and God/The Art of the Hunt/Conversion
"The Theatre": Act/Life and Death/Immortality/Weakness/Possibility/ Freedom

Added to these themes are the general topics indicated by the profession of the sojourners, i.e., philosophy, art, theology, science, and spirituality and how each discipline looks at the forest.

The unity of *The Tales* lies in the fact that it is the same forest for all sojourners (it is the same for author and readers as well). This is indicated by the repetition of the description of the valley of the nobles, and by the appearances of some of the characters in several of the tales. The Masquerader of "The Enchantment" appears in the "Epilogue." The Philosopher and the Scientist, for example, start out together in the tale of "The Raft." Besides appearing in "The Procession of the Mute" the Theologian is found again in "The Theatre" awaiting the others who all gather on his cloak (except the lost Scientist) when the Monk appears. The sentinel or harbinger's cry which is first heard in "The Sentinel" by the Artisan, is also the precursor of the arrival of the huntsmen in "The Procession of the Mute." The dogs appear first in "The Sentinel" and then in "The Theatre." The Scientist, in "The Hunt" hears the galloping of the horses' hooves in the distance – the horses which carry the huntsmen in "The Procession of the Mute." All the sojourners have come from the invitees of "The Enchantment." Also, the river of the forest is the same river which the Philosopher tries to cross, which puzzles the Scientist, and into which the blood of the Lad is spent. The animals of *The Tales*: the dogs; the bird; and the horses, reappear as fable characters, as does the beggar, as narrated from the shadow-puppet show story of the Lad.

These occurrences give to *The Tales* a time and a space for phenomenological experience; they are evidence of both continuity and simultaneity, of time. It is not by accident that consciousness of the world-forest is a unifying element of all of human existence in the forest within which a degree of self-knowledge is gained. It is not by accident that in the forest, as in the world, one never *arrives*. Being-in-the-world, the exercise of life,

the activity of thought and the discovery of the reflecting subject are all parts of the phenomenology of liberty, of the phenomenology of experience. They make up the experience of the "life of the world and the world of life." This is the overall philosophical significance of *The Tales*.

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DAVID MARTÍNEZ

WHAT THE EYES ALONE CANNOT SEE: LAKOTA PHENOMENOLOGY AND THE VISION QUEST

No less a luminary than Carl Jung has affirmed the legitimacy of pursuing "visions" as a "Western" philosophical topic. This occurred when Jung experienced his own vision during a time of crisis. As recounted in *Memories, Dreams, Reflections*, Jung suffered a heart attack that left him in a coma. While he was "unconscious," his nurse noticed a glow about him that she told him afterwards was something she sometimes saw around people who were near death. "I had reached the outermost limit," as Jung remembers this, "and do not know whether I was in a dream or ecstasy. At any rate, extremely strange things began to happen to me." Jung then recalls floating in space, far above the earth's surface, from where he saw the coasts of India and Ceylon. During his flight, Jung knew he could get answers to questions that had always eluded him. He wanted to know why his life had taken the course it did and not another, what had come before his birth that made his life necessary, and what would be the consequences of his having lived. In other words, Jung expected to discover the very purpose of his life. By the time Jung had his heart attack, he had already gained an abundance of prestige as a psychologist. In light of this, one would assume that the answers to Jung's questions were self-evident. But Jung was not in need of personal approbation or material success, but confirmation from *something beyond himself* that he had lived for some greater good. If only he could reach the temple before him, he could meet the "people" who held the key to life's mysteries. Unfortunately, Jung was intercepted by a "primal form" of the doctor who was treating him back down on earth. The doctor told him that it was not time for him to leave the living. With that the vision ended. Jung eventually regained consciousness and slowly recovered. But rather than feel grateful, Jung was disappointed. What he longed for was the "ecstasy" that was no longer uplifting him.[1]

Given the condition under which Jung had his vision, it would be easy to dismiss it as a mere hallucination, something that "happens all the time" to people whose bodies are under extreme duress. But what sounds like a rational appraisal about the substance of Jung's account is really

a western bias that assumes that only what is perceived and experienced in the waking world of consciousness is "real" and "believable." More than anything, the Western notion of dreams has been influenced by Cartesian rationalism. Descartes, of course, dismissed dreams altogether as being even more unreliable than the senses. In "Part Four" of *The Discourse on Method*, Descartes recounts excitedly the results of his technique of radical doubt. Upon recognizing that all men regularly make mistakes in their line of reasoning – to which Descartes realized he is no less prone – Descartes also recognized that the senses in general are even more susceptible to making errors in judgment. "Lastly," Descartes concluded, "considering that the very thoughts we have while awake may also occur while we sleep without any of them being at that time true, I resolved to pretend that all the things that have ever entered my mind were no more true than the illusions of my dreams." It is at this point, of course, that Descartes was struck with the self-evident truth of his own thinking, which he formulated in the proposition *cogito ergo sum*, "I think therefore I am."[2] By reason alone, as opposed to dreams or the senses, Descartes found proof-positive that something existed beyond the illusions of the sense world. Consequently, taking Jung's vision seriously would be like believing in fairy-tales or magic, which is nothing more than a "primitive" way of explaining the "abnormal" or "pathological."

But is it a foolish superstition to acknowledge that what we "experience" in dreams and visions is "real"? In the case of Jung's vision we do have something quite extraordinary. At the same time, what Jung experienced is accessible to each of us, and not simply those of us who have had heart attacks. It is only in modern Western culture that such a drastic departure from the "norm" is necessary for acquiring a vision. For other, non-Western cultures, visions are as ordinary as life itself. This is the case, as we shall see below, not because such cultures are primitive, child-like, or irrational; but because they have developed a very sophisticated way of honing the senses, grounded in myth and ritual – as opposed to science and technology – that avails them to a more tangible dream world. Most of us in modern society, however, do not have any visions because we tune ourselves out from our intuition and dreams. One could say, as Ellen Dissanayake does in *Homo Aestheticus*, that this is a consequence of living in largely artificial environments. More specifically, as Dissanayake points out the endemic ambiguities of modern life:

Modernity brought with it many new "goods," but also a variety of associated "evils." With modernity came individualism and liberation from the rule of custom and authority, yet alie-

nation from one's work and from other people; new possibilities for thought and experience, yet an unprecedented loss of certainty and security about one's place in the world; new comforts and conveniences, but increasing regimentation, clock-boundedness, and removal from the world of nature; *the objectivity and fairness made possible by reason, but a concomitant devaluation of mythopoetic and visionary modes of thought that had been expressed in nonlogical but emotionally satisfying traditional practices.*[3]

The advantage that the Lakota have over their modern counterparts is in possessing a traditional means for integrating the vision into their social practices; at least, a tradition that is still within living memory, even if very few today actually practice traditional ritual behavior.[4] In any case, the purpose of such a tradition has less to do with attaining a mystical experience and more to do with gaining a practical, albeit meaningful, sense of self. For most visions, especially as the Lakota understands them, tend to reveal one's destiny or purpose. In other words, a vision often holds the key to one's potential, which is a resource that is not meant for individual aggrandizement but for the well-being of all. "There are many reasons for going to a lonely mountaintop to 'lament,'" as Black Elk explains.

Some young men receive a vision when they are very young and when they do not expect it [such as happened to Black Elk], and then they go to 'lament' that they might understand it better. Then we "lament" if we wish to make ourselves brave for a great ordeal such as the Sun Dance or to prepare for going on the warpath. Some people "lament" in order to ask some favor of the Great Spirit, such as curing a sick relative; and then we also "lament" as an act of thanksgiving for some great gift which the Great Spirit may have given to us. But perhaps the most important reason for "lamenting" is that it helps us to realize our oneness with all things, to know that all things are our relatives; and then in behalf of all things we pray to *Wakan-Tanka* that he may give to us knowledge of Him who is the source of all things, yet greater than all things.[5]

Perhaps Jung could have appreciated the practical effects of the vision quest. In his case, Jung stated that he wrote some of the most important works of his career only after his visionary experience, works that would become an important part of our collective patrimony. Nonetheless, this essay is not about how American Indian traditions merely illustrate Jungian theory. Rather, it is about how certain American Indian traditions, such as the Lakota, have found a very unique way of thinking about dreams, of which the vision is the most extreme form. In other words, the world did not need to wait for Freud and Jung to validate visions as an avenue to enlightenment, it has been among us all along.[6] An important facet of the Lakota tradition is that, unlike Jung (or Freud before him), the Lakota vision quest is not about solving universal ques-

tions about the human psyche, which would be applicable to all people. The vision quest is neither a science nor a universal religion. *The primary concern of the Lakota is their relationship with the land and the sacred beings who inhabit it*. This does not mean that the Lakota are incapable of sophisticated trains of thought. On the contrary, holy men like George Sword – not to mention the Lakota intellectual tradition extending from Charles Eastman to Vine Deloria, Jr. – could excel at philosophizing just as well, if not better and with more meaning, as any Western academic.[7] The main difference in the Lakota discourse on sacred topics is found in the way that they prioritize the concrete and practical over the abstract and purely intellectual. What this means with respect to the vision quest is that this ritual meets a genuine need of the people, not as a distraction from everyday life, but as a way of coping with the world.

One could say that, modern adaptations aside, the Lakota are a people whose customs and beliefs still stem from an oral, non-literate tradition. Far from making them "primitive" or "undeveloped," the Lakota tradition is simply a part of the vast array of non-literate traditions – including the pre-modern West – that have made up human history. "For eight-ninths of their history," Dissanayake writes, "humans could not read at all." It was only five hundred years ago, or twenty generations (out of an estimated 1600 generations), that human society began living with the printing press. Even so, only a small percentage of potential readers ever picked up the skill. With respect to the philosophical tradition, Dissanayake points out, "In the time of Plato, of course, people did not learn from books, but largely by oral, dialogic teaching."[8] Given that what I am engaged in here is a philosophical project, the fact that philosophy evolved from an oral tradition is important to bear in mind. For it is only when we forget the oral roots of philosophy that the presumption of *writing* about an *oral* tradition becomes problematic. But like any dichotomy, the opposition between writing and speaking may not be as exclusive as we are often led to believe. Just as, say, men and women are ultimately both human, so too is there a common bond between writing and speaking, which is language. Making this claim obviously does not eliminate the differences that persist between writing and speaking.[9] But it does occlude the supposition that either one is "good" or "bad," inferior" or "superior." They are simply two aspects of the human voice. Because of this, it makes just as much sense for a philosopher to refer to an oral source as to a written one. In the spirit of the Lakota then, what I am trying to do is *learn from books, "what life was like before books."*[10]

Studying the Lakota vision quest then is one way of curing philosophy of what Dissanayake has called "scriptocentrism," which is characterized by a total dependence on reading and writing for understanding and communicating our conceptions about the world. What we need is not to turn philosophy into literature but back into *conversation*. But, as in any good conversation, there ought to be respect shown between the discussants.[11] Given then that the topic of the following "conversation" is the Lakota vision quest, we need to acknowledge the uniqueness of the Lakota "gift," which is not a gift from them to us, but rather, a gift from their creator to them. "Unlike western religions," Vine Deloria notes, "which sought to convert a selected number of true believers and convince them that a particular interpretation of planetary history was correct, tribal religions were believed to be special communications between spirits and a specific group of people." It was thereby the responsibility of this group of people alone to maintain their ceremonies, as well as hold themselves accountable for how they behaved in the land given to them.[12] Such gifts under certain circumstances may be shared but never given away to another. In a sense, what Arval Looking Horse said of the Lakota sacred pipe tradition is applicable to the vision quest: "The Pipe is for all people, all races, as long as a person believes in it. Anyone can have a pipe and keep it within their family. *But only the Sioux can have ceremonies with the Sacred Calf Pipe*."[13] In light of this distinction, the one who is privileged to share in another's gift should do so without any expectation of becoming the gift's new "owner." This is important to remember even when we look at such widely popular works as *Black Elk Speaks* and *The Sacred Pipe*. Although my analysis of the vision quest will expand beyond these two books, the Black Elk narratives will stand out. This is due largely to the fact that *Black Elk Speaks* in particular may be the only true religious classic of the recent Twentieth Century. What I want the reader to remember though is that the Black Elk narratives, despite Neihardt's and Epes Brown's role in their creation, are classics of Lakota Indian thinking. As Deloria said specifically of *Black Elk Speaks*:

The most important aspect of the book, however, is not its effect on the non-Indian populace who wished to learn something of the beliefs of the Plains Indians, but upon the contemporary generation of young Indians who have been aggressively searching for roots of their own in the structure of universal reality. To them the book has become a North American bible of all tribes. They look to it for spiritual guidance, for sociological identity, for political insight, and for affirmation of the continuing substance of Indian tribal life, now being

badly eroded by the same electronic media which are dissolving other American communities.[14]

Insofar as we are dealing with another people's tradition and community, the more appropriate relationship with the Lakota vision quest is as a source of ideas.[15] With respect to this "philosophical" attitude toward "other" cultures, David Michael Levin wrote in *The Opening of Vision* that a critical lesson to be learned by Western philosophers lay in the very "differences" between Western philosophy and non-Western intellectual or religious traditions. More specifically, a practice like the Lakota vision quest may expand the Western philosopher's theoretical sense "of the range of possibilities that constitute our being human; and it enables us [in Western philosophy] to envision opportunities for practical action we otherwise would not have considered."[16] The vision quest then should be regarded as an example of vision itself, which is a facet of human perception taken beyond the limitations of everyday (modern) life.

In the end, what I will be arguing for, in light of the following analysis, is that the visionary experience is contingent upon a particular relationship to place. More than the result of ritualized fasting and sleep deprivation, the vision stems from perceiving the land in mythological terms. Insofar as there are specific locations at which vision seekers will conduct the *hanblecheyapi*, or "crying for a vision," it stands to reason that such places are recognized as optimum for receiving sacred powers. These spots are not chosen randomly, but because according to myth and tradition, i.e., collective experience, they are known to be places where visions are likely to occur. Even when visions occur spontaneously, which was not uncommon for children and the elderly, comprehending these visions still requires that a vision quest ritual take place at an appropriate location.

<div align="center">THE QUEST BEGINS</div>

As mentioned above, Black Elk has provided two major accounts of the vision experience in *Black Elk Speaks* and *The Sacred Pipe*. In the former work, Black Elk recounts his own Great Vision, which he experienced while he was nine years old, at a time when he was struck ill with a deathly fever. Similar to Jung's vision, Black Elk experiences seeing the world from a bird's eye view. "Then I was standing on the highest mountain of them all," Black Elk states at the climax of his vision, "and round about beneath me was the whole hoop of the world. And while I

stood there I saw more than I can tell and I understood more than I saw; for I was seeing in a sacred manner the shapes of all things in the spirit, and the shape of all shapes as they must live together like one being."[17] Jung referred to this vision in his last book, *Mysterium Coniunctionis*, as an astounding example of personifying and uniting the complementary elements of the universe, through which the visionary attains what we must call a mystical union with the sacred.[18] In other words, Black Elk made it past the point where Jung had to turn back. At the same time, it would be many years before Black Elk could gain some comprehension over what he had experienced. Black Elk would have to grow and mature, which included going through the vision quest as a rite of passage, before his vision could have a practical application. Indeed, it would be years before Black Elk could even let anyone know about his experience. Aside from worrying about whether anyone would believe him, Black Elk simply could not find the right words to describe his vision. As Black Elk put it later, "when the part of me that talks would try to make words for the meaning, it would be like fog and get away from me." Such a great vision required the leavening of years of life experience in order to be understood, if even then. Black Elk, after all, was only nine years old when this happened. "I am sure now," Black Elk states, "that I was then too young to understand it all, and that I only felt it. … It was as I grew older that the meanings came clearer and clearer out of the pictures and the words; and even now I know that more was shown to me than I can tell."[19] Still, as we shall see below, "the vision was judged by its concrete effects."[20]

There is also a slightly less audacious account of the vision experience that Black Elk gives in the context of describing the ritual procedures of the vision quest in *The Sacred Pipe*. What both accounts make clear though is that by ritualizing the pursuit of a vision experience, having a vision becomes a "normal" part of one's personal development. In fact, not only was having a vision normal, but there were also social expectations, or peer pressure, about having such an experience. Indeed, the vision seeker "hoped to see something supernaturally significant," writes Ella Deloria, "that would help him become a worth-while man: a good hunter, a good warrior, an effective and true medicine man, a diviner, or whatever. He wanted power to be useful in his tribe."[21] Frances Densmore writes in turn, "The obligation of a dream was as binding as the necessity of fulfilling a vow, and disregard of either was said to be punished by the forces of nature, usually by a stroke of lightning."[22] At the same time, the fear of lightning that may have been prevalent among the Lakota did

not in turn become a fire and brimstone dogma. As Raymond J. DeMallie says about Lakota religion in general:

In Lakota society the quest for knowledge of the *wakan*, what Black Elk called "the other world," was largely a personal enterprise and was primarily a male concern. Each individual man formulated a system by and for himself. There was no standardized theology, no dogmatic body of belief. Basic and fundamental concepts were universally shared, but specific knowledge of the spirits was not shared beyond a small number of holy men. Through individual experience, every man had the opportunity to contribute to and resynthesize the general body of knowledge that constituted Lakota belief.[23]

One can argue that it is the emphasis placed on the individual experience that in part explains why the vision quest has produced such uninhibited experiences. At least, the experiences seem uninhibited when compared to the mundane reality that typically characterizes modern existence. The events that occur during a vision experience, Deloria concedes in his preface to Lee Irwin's *The Dream Seekers*, are not "very believable in western intellectual circles, yet it happens, and if the scholar is going to understand the experience, he or she must grant that an event far out of the paradigm of western materialistic science has occurred."[24] Luther Standing Bear gives an interesting variety of examples in *Land of the Spotted Eagle*. Summarizing, Standing Bear stated, "The Lakotas had some wonderful medicine-men who not only cured the sick, but they looked into the future and prophesied events, located lost or hidden articles, assisted the hunters by coaxing the buffalo near, made themselves invisible when near the enemy, and performed wonderful and magic things."[25] Obviously this is the result of the fundamentally different relationship that the Lakota maintained with nature, as compared to their western counterparts. More specifically, the land and its flora and fauna were ultimately regarded as expressions of Wakan Tanka, who is the "great unifying life force that flowed in and through all things." Thus, as Standing Bear concludes, "all things were kindred and brought together by the same Great Mystery," which is Wakan Tanka.[26] Implied is the notion that all things are also infused with the intelligence of Wakan Tanka, which is given expression by a range of animal, plant, and mineral consciousness, in addition to human awareness.

Within the context of the Lakota vision quest, a vision is something more than the eye's capacity for sight. A vision includes all of the senses as they are transmogrified by the appearance of sacred beings into one's living space. A vision may occur during either the day or night, either while sleeping or awake. Nonetheless, visions are commonly described as

being *like a dream*, suggesting a departure from the world of everyday perceptual habits. Yet, at the same time, they are considered to be an experience, just as any activity in a non-visionary state is an experience. One is simply opened up to experiencing *more than* the ordinary. At the same time, as Irwin points out, "there is no distinct separation between the world as dreamed and the world as lived. These are states integral to the unifying continuum of mythic description, narration, and enactment."[27]

   For the Lakota, the fact that one cannot always choose one's vision is evidence for the hypothesis that the needs of the people, even the cosmos, and not simply that of the individual, settle one's fate. One does have control over the decision to embark on a vision quest, to see it through to its end, and to accept whatever was revealed. What is not a choice is the vision itself that one ultimately receives. Nonetheless, as George Sword explains: "When one seeks a vision and receives a communication he must obey as he is told to do. If he does not, all the superior beings will be against him." This is especially true for a young man seeking a vision so that he may know what to do with his life.[28] Because of the significance of learning one's purpose, the Lakota maintain that visions are acquired, not by an ambitious ego, but rather are *given to* a humbled soul. The value placed on humility is borne out by the oral tradition, in which the *Pte Oyate*, the Buffalo People, are obliged to humble themselves as a condition for learning what to do, by means of a holy mans's vision quest, to resolve a community crisis. The story in question also demonstrates the autochthonic qualities that are inherent in any people's vision quest tradition. Which suggests in turn that the vision quest only becomes meaningful when it is connected to a particular place and people.[29]

THE FIRST VISION QUEST

As an example of the indigenous origins of the vision quest there is a story among the Lakota about a time when their ancestors, the *Pte Oyate*, lived below the surface of the earth. Because Skan, the power that controlled the universe, wanted to know what the people he created were like, he sent Tate, the wind, to live among them in the form of a man. While living with the people, Tate – whom the people began calling Kola, or friend – stayed in the lodge of Wazi and Wakanka. Wazi and Wakanka had a most beautiful daughter, whom they called Ite. Tate quickly became enchanted with Ite's beauty, and soon found himself longing for her. Because of this, Tate spoke very well of the Pte people to Skan. Tate then

told Skan about Ite and the feelings he experienced as a man. Skan listened carefully to Tate's account, then he told Tate that he may return to the Pte. Skan also told Tate that he could take Ite as his wife and move into a lodge with her. In return, Tate would teach Skan what he learned of being human, so that Skan might know how to treat these people.

After Tate returned to the Pte people, trouble erupted when the food the Pte needed to feast the Sacred Beings was stolen by Gnaski, a vile creature who did not love the Sacred Beings and who only sought to trick and offend others. When the Pte wondered what to do, a man appeared, whom the Pte mistook for Ksapela, who was known for being very wise. In reality, it was Iya in disguise. Iya was the father and brother of Gnaski, and therefore just as disreputable. But in his disguise, the Pte did not know who was really before them. Iya, wearing Ksapela's face, took advantage of the Pte and advised them to lie to Skan about how the food was lost. This would buy them time and when they caught the thief they would have vengeance. But the people knew nothing about vengeance. Iya in his disguise sought then to teach them. When Ate, the eldest Pte and the first man whom Skan created, heard about this, he decided to leave this world rather than see his people shame themselves. His wife, Hunku, soon followed him. The people were distressed by the death of their elders, so when the Sacred Beings came for their feast they told Skan the truth, that it was due to their laxity that the food was stolen. The people wanted to know the right thing to do.

Skan then instructed Ksa, a truly wise man, to show one of the Pte how to communicate with sacred beings. The Pte chose Wazi, the father of Ite, who was now the eldest and wisest among them, to learn this new way of doing things from Ksa. By virtue of what Wazi would learn, he would become a *wicasa wakan*, a holy man through whom the Sacred Beings would speak to the people. But Wazi must vow to always speak the truth, and the people must vow to accept Wazi's words as those of the Sacred Beings. All agreed. The instruction then went like this:

Ksa said to Wazi, "Cleanse your body and go alone to a place where there is no other living thing. Stay there without eating or drinking, meditating on the message you wish to receive, until it comes to you. Then return and tell your people. If one of the Spirits wishes to speak through you, this message will come to you as in a dream."

Ksa then informed the Pte people that the Sacred Beings would no longer speak directly to the people, but only through these dream-like messages. After Ksa taught the people how to treat the dead, which they

did for Ate and Hunku, Wazi did as he was instructed and went away to a solitary place. The message Wazi received told him that everyone must confess their folly before all the others. When Wazi returned with this message the people grumbled because they wanted to be promised food. But Tate stood up and reminded the people of their vow and the people felt ashamed. So they all took turns doing what the Sacred Beings commanded through their holy man.[30]

Of course, the story of Tate and Ite goes on from here. Tate and Ite would have four sons, who would become the four winds and found the four directions that would orient the world, preparing it for the Pte people's emergence to the surface. Moreover, the remainder of the story would determine the symbolism that became a part of the vision quest. But insofar as this symbolism is derived from the Lakota oral tradition, we need to stop and appreciate the connection between myth and place. For a people's mythology is not simply what they did while they awaited a better, more scientific explanation of things and events; nor was it a means of escape, in the Romantic sense of the word. On the contrary, a people's mythology springs from the earth itself, such that it contains the memories and knowledge of long ago experiences. With respect to the vision quest, the first time this ritual took place was even before the people reached the surface of the earth. By virtue of taking place below the earth's surface, it not only means that it arose during ancient times, but also that it is beyond attributing to any single, historical individual of the group. It is a memory that belongs to every Lakota. As such, it is also a part of the Lakotas' claim to the land they call "home." But what is a home? Out of the infinite number of places in which a people could have lived, how did they wind up where they are now? How do they know where they belong, if they have a home at all, and what accounts for their strong attachment to a given place? For the Lakota, the answers are found in the story of Tate, the Wind, and his four sons.

HOMELAND

A sense of home is more than the capacity for spatial orientation but a realization of *being-at-home*. But as A. Irving Hallowell argues, "There is no 'spatial sense,' equivalent to vision and hearing, by means of which we perceive" the attributes of space. "Such experience is 'intersensory' by its very nature; yet is as primary as experience mediated by specialized sensory modalities."[31] Knowing one's homeland then is a matter of being aware of oneself in relation to familiar reference points in the surrounding

landscape. What this suggests is that a homeland is not only defined by concrete landmarks, but also by the mental map that one retains of this place. The mental map, in turn, is made up of kinetic memories, which themselves may be organized around symbolic sites. The symbolism inherent in the landscape suggests that awareness of one's homeland is not limited to physical boundaries, but rather expands into cosmic domains, including the sky, the stars, perhaps an underworld, and a mythic past.

"Before he is 'cast into the world,'" Gaston Bachelard writes, "as claimed by certain hasty metaphysics, man is laid in the cradle of the house. And always, in our daydreams, the house is a large cradle." If we are to understand the all too human need for a homeland, then we must not forget the fundamental need for a home in the first place. "Life begins well," as Bachelard continues, "it begins enclosed, protected, all warm in the bosom of the house."[32] Yet, as Maije Kūle observes, "Home is not the physical space in which we live." On the contrary, as Kūle argues, home is one of the spiritual spheres in which one dwells, which is contiguous with family, culture, and language. As such, a sense of home entails the fulfilment of a fundamental need to have somewhere to always return, and in which one can find stability, harmony, and an opportunity to express oneself.[33] Luther Standing Bear says of the Lakota home:

In the home there came into being the faith and simplicity that marked the native people. There took root their virtues and cultural attributes. Forces, sensed but not seen, called good, went into the deep consciousness of these young minds, planted there by the Indian mother who taught her boy honesty, fearlessness, and duty, and her girl industry, loyalty, and fidelity. Into the characters of babes and children mother-strength left the essence of strong manhood and womanhood.[34]

With regard to the stability and harmony of the home, Edward S. Casey points out in *Getting Back Into Place*, "*at home* we do not usually have to confront such questions as 'Where am I?' 'Where is my next meal coming from?' or 'Do I have any friends in the world?'"[35] Having a home therefore means being completely attuned to one's surroundings, knowing how to gain sustenance, and being recognized and accepted by the others around one. What we learn from the Lakota, in particular, is that the right to a given place entails more than claiming a legal title to it; rather, it involves making a valid claim of destiny. What this means is that a people had to be *here* because they could not have become who they are now anywhere else. This is why stories like the one about the four sons of Tate are told with a certain anticipation for the arrival of humans, but

not just any humans. They are the people who speak the language in which their story is told.

Before there were humans, there was only Inyan (the Stone), Maka (the Earth), Wi (the Sun), and Skan (That Which Moves Everything). The memory of such a time is preserved in myth, which is really the story of everlasting beings, who express the values and beliefs of a people. Although there are variations on this story, including the length of the story, the characters involved, and the events that transpired; nonetheless, all versions are anchored by some common presumptions. One of which is the belief that the Lakota entered a world determined by the Four Winds, who established the four directions. In *The Sons of the Wind*, edited by D. M. Dooling, we read that these four brothers, named from eldest to youngest, Yata, Eya, Yanpa, and Okaga were instructed by their father to set out for the edge of the world.[36] By virtue of their ordeals, each wind not only found a direction, but they each also found a home. They did so with Wazi's help, a wizard who was condemned to wander the edge of the earth for having partaken in a conspiracy against the wakan beings to make them look foolish. This is the same Wazi who did the first vision quest. Skan told Wazi that he could enter the world only if he assisted Tate's sons on their mission, thereby redeeming himself.

Wazi told the four brothers that he could help them travel farther and faster by giving them moccasins, which they had never worn before. In the far distance there was a hill, which Wazi offered to take them to in leaps and bounds. Yata, however, was suspicious of Wazi and was reluctant to accept the offer. Eya, on the other hand, was more trusting, and so took Wazi up on his proposition and soon found himself at the foot of the hill. When the other three brothers finally arrived, they all heard terribly thunderous noises coming from atop. All were afraid except for Okaga, who volunteered to go ahead and investigate. He found a curious round lodge that had an opening on top but no doors. Next to this were a great cedar tree and a huge nest containing an enormous egg. Okaga heard someone drumming in the lodge, while he could hear something pecking in the egg. As Okaga approached the lodge a frightening voice asked him who he was and what he wanted around here. Okaga answered with his name and an explanation of his brothers' mission. The voice told Okaga that he and his brothers may pass. Okaga then beckoned his brothers, telling them it was safe.

When Eya came along he was transfixed by what he saw. The voice asked him what he wanted. Eya said that he wanted to know more about the great being who was in the lodge. A sparrow then flew out. Eya was

astonished to see such a small creature after hearing such a terribly thunderous voice. The sparrow then said to Eya, "This is the lodge of Wakinyan, the winged one, and that great voice is his voice. I am his messenger and forerunner. Whoever looks at him becomes a *heyoka* and forever must speak and act in an opposite manner. Do you still wish to look at him?" said the swallow.[37] Eya accepted, but the sparrow told him that if the Wakinyan became displeased with him, he would strike and kill him. On the other hand, if the Wakinyan was pleased with Eya, he would become his companion. On both counts, Eya accepted the opportumty to see the Wakinyan. A shapeless being like a cloud of smoke then emerged. "His body has no form," as Lame Deer would describe him, "but he has huge, four-jointed wings. He has no feet, but he has claws, enormous claws. He has no head, but he has a huge beak with rows of sharp teeth."[38] Eya looked on and became a heyoka, acting in a contrary way, the worst of which included shouting despicable things at the great Wakinyan. The Wakinyan responded by being pleased with Eya, telling him that he did not have to be a heyoka any longer. The Wakinyan then gave his blessing to Eya and his brothers. They could proceed with their mission. But upon its completion, the Wakinyan said, Eya would no longer live with his father. Instead, the Wakinyan said to Eya: "Your tipi shall be upon my mountain, beside my lodge. Together you and I will purify the world from all filthy things. We will sweep and wash it, and water the ground. We will cause all things that grow from the ground to flourish and bear leaves, flowers, and fruits. … This has been my task from the beginning. Now you will help me, and all that breathes will be grateful to us."[39] Eya was then told to return to his brothers because Yata's birthright had been given to him. Because Yata had been rude and cowardly around Wazi, Eya would get to mark the first direction as his own. It would only be after the whites arrived that this place would acquire the name of Mount Harney in the Black Hills.[40] But long before this transition took place, each of the four brothers founded a direction, with Yata taking the north, Yanpa the east, and Okaga the south. Each marked their direction with a pile of stones and, in turn, each direction was affiliated with a particular bird, a color, a guardian animal, and even a season. With respect to what the four brothers accomplished, the sparrow told Eya:

The directions you will fix will be the only things in the world that are immovable. When going toward any of these directions, mountains, valleys, rivers, forests, or plains will

sometimes be on one side, and sometimes on the other, but the direction will forever remain in one place.[41]

The four directions, however, will not become abstract points, such as those pinpointed by a compass. Instead, we could say about the Lakota directions what A. Irving Hallowell said about the Saulteaux perception of place, that the directions were contingent upon the peculiarities of key natural phenomena. The Saulteaux believed like the Lakota that the four winds were brothers, who each had a home in his respective direction. Moreover, because they were anthropomorphic powers they not only established the cardinal directions that the Saulteaux needed to orient themselves to their homeland in Manitoba, but also established a personal relationship with the people. According to Saulteaux mythology, the east wind was the first born, who declared that he would be fairly kind to humans, while the south wind said that he would always be very good to humans and treat them well. The west wind asserted in turn that he would be a bit rough on humans but never wicked. Lastly, the north wind proclaimed that he would always be rough on humans.[42] We find a similar arrangement in the Lakota story of the four winds. When the four brothers were born they each manifested the characteristics that would define them for all time. "As they named Yata," the story goes, "he scowled at them. As they named Eya he yawned and waved his arms. As they named Yanpa he slept. And as they named Okaga he smiled and laughed."[43] Looked at in this way, the homes of the four winds are place-names in a very real sense, as opposed to being cartographic coordinates based on longitude, latitude, and magnetic north.

Yi-Fu Tuan, in *Space and Place*, interprets the above practices as examples of the kind of spatial imagination that is characteristic of myth. More specifically, Tuan argues that all humans express an intuitive grasp of the world beyond their direct experience. Imagination does not end at the boundaries of one's homeland, but rather is catalyzed into imagining the unknown. At least, the realm is unknown when compared to direct, everyday experience. The realm of the unknown is in fact known through the stories told about persons who have traveled beyond the boundaries of the everyday. Such stories are recounted both in myth and in personal dreams and visions. The impact that this has on one's concept of home-land is that both people and land are perceived as sitting at the center of the universe. In the case of the Lakota, Wi, Skan, Maka, Inyan, and their companions, ultimately exist to make the world inhabitable for humans. The Lakota may owe Wakan Tanka gratitude for such a possible

world; but the fact that such a world exists with humans in it means that there is a meaningful place here for them. What Tuan says about oriented mythical spaces in general is thereby true for the Lakota. "It organizes the forces of nature and society by associating them with significant locations or places within the spatial system," such as the Black Hills to the west or Pipestone to the east. "It attempts to make sense of the universe by classifying its components and suggesting that mutual influences exist among them," such as the changing seasons accounted for by the ongoing battle between the cantankerous north wind, Yata, and his three brothers. "It imputes personality to space, thus transforming space in effect into place," such as the prairie being thought of as Wohpe's dress. Lastly, oriented mythical space "is almost infinitely divisible – that is to say, not only the known world but its smallest part, such as a single shelter, is an image of the cosmos."[44] Even before the Lakota emerged onto the surface of the earth, the wakan beings, including the four winds and the Wakinyan, lived in lodges and tipis. This suggests that the impulse for building homes is derived, not from a need to simply protect oneself from the elements, or the right to own property, but rather from a recognition that the spiritual life that we may lead needs a place to dwell. With this in mind, we build homes that mimic the cosmos. Indeed, as Bachelard states, more than being "our corner of the world," a home "is our first universe, a real cosmos in every sense of the word."[45] With respect to the tipis once used by the Lakota, William K. Powers points out that the floor plan of an Oglala tipi is oriented with respect to the mythical four winds. Powers writes:

… we see that the *catku*, or place of honor, is located at the west; the women's side is at the north, or on the left (from the perspective of the *catku*); the *tiyopa*, or doorway, is at the east; the men's side is at the south, or right (again viewed from the *catku*). …[46]

According to Powers, this corresponds to the instructions that the four brothers received about where each one should go to found their respective directions, as well as the tension that ensued after Yata lost his birthright, giving rise to the four seasons. More specifically, the four brothers were told to go places according to their relationship with the sun, or *Wi*. "The North Wind," Powers notes, was told to go "where his shadow is longest at midday, the West Wind to where the sun goes over the mountain when the day is over, the East Wind to where the sun comes up at the edge of the world to begin his journey, and the South Wind to where he is under the sun at midday."[47] With respect to the tipi, the south wind, or Okaga, is identified with the hearth in the middle.

Powers interprets this as a holdover from the times when the Lakota were more sedentary. This is to say, the relation between the four winds mythology and the tipi expresses symbolically recognition about the necessities of food production, and thereby of life itself. What this means is that there is a vital confluence of forces represented by the sun, which is associated with the east wind, the warmth of the south wind, and the rains of the west wind, which are brought in by the Wakinyan, the great thunder-being. Powers continues his analysis by pointing out:

Similarly, it is logical to place the seat of honor at the west in recognition of the first-honored direction, the doorway at the east where the first light is emitted, and the fireplace in the center for maximum heat. The sun is literally over the fireplace (roughly) at midday … The fireplace itself is a shallow pit … the idea of placing the South Wind, which symbolized creativity, not only of food but of humankind, in this particular spatial relationship agrees with other rituals and myths in which creativity or revivification is related to concavities in the earth"[48]

In the creation story, the Lakota came up from below the surface of the earth through a cave. They were enticed by the many wonderful things they could enjoy here, not the least of which was the taste of buffalo meat. "Tatanka," who was also a wise man for the people below the earth's surface, "warned the people that those who passed through the cave could never again find the entrance, and must remain on the world. He said that winds blew on the world and were cold; that game must be hunted, and skins tanned and sewed to make clothes and tipis."[49]

   When the people came up through the cave, they forgot the language of the spirits that they once spoke and how to serve them. Tatanka followed the people to the surface so that he could help them. But upon entering the world, Tatanka turned into a shaggy buffalo. Tatanka, however, remembered the language of the spirits, while the people invented a new tongue for themselves that other creatures could not understand. They were now the *Ikce Oyate*, "the Real People." "They were the first people on the world, and the Lakota are their descendants."[50] According to legend, the Lakota were once a single community who made their winter camp at Sacred Lake, which James Walker suspected was in the Mille Lacs region of Minnesota. This was the original center of the world. Eventually the people grew and divided into various bands, each of which lived within the world founded first by the four brothers. "Our homeland was proportioned on a big scale," as Luther Standing Bear describes this country. "There seemed to be nothing small, nothing limited, in our domain. Our home, which covered part of North Dakota, all of South

Dakota, and part of Nebraska and Wyoming, was one of Great Plains, large rivers and wooded mountains." Yet, although everything was sacred for as far as the eye could see, there are certain places that are especially esteemed by the people. "Of all our domain we loved, perhaps, the Black Hills the most. The Lakota named these hills *He Sapa*, or Black Hills, on account of their color."[51]

As Tuan affirms in his analysis of homeland attachments that an important aspect of this relationship is seeing the land, not as a material resource, but as a nurse and mother to the people. If this relationship emerges, then the people will recognize themselves as a part of the land. They will see their culture and history in the landmarks around them. As Tuan observes:

> Landscape is personal and tribal history made visible. The native's identity – his place in the total scheme of things – is not in doubt, because the myths that support it are as real as the rocks and waterholes he can see and touch. He finds recorded in his land the ancient story of the lives and deeds of the immortal beings from whom he himself is descended, and whom he reveres. The whole countryside is his family tree.[52]

"According to a tribal legend," as Luther Standing Bear continues, "these hills were a reclining female figure from whose breasts flowed life-giving forces, and to them the Lakota went as a child to its mother's arms."[53] It is where they emerged as a people. It is where they learned many things for the first time from Tatanka, Wazi, and Wakanka. The Black Hills, in particular, is where they were reborn as a people after Unktehi flooded the world and killed all of the people except for a lone girl. She was rescued by an eagle who gave her a son and daughter, who later generated a new people, an eagle nation.

In the end, what the Lakota concept of homeland demonstrates is that attachment to a given place does not simply depend on being the dominant force in that area. Although the Lakota were once very powerful, the legitimacy of their claim to a given homeland was based on the amount of care they put into this place. Care is different from labor, which is the Lockean criterion for ownership. For care is an expression of love, a concern for another, as opposed to a desire for exploitation, which only facilitates personal gain. With respect to the Black Hills and the buffalo herds that once roamed through the area, Luther Standing Bear claims, "To the Lakota the magnificent forests and splendid herds were incomparable in value. To the white man everything was valueless except the gold in the hills."[54] The Lakota care for the land as for a person, by recognizing spirits all around them. In turn, they practice a

religion that honors these spirits, and seeks from them, through such ceremonies as the vision quest, the revivification of themselves and their home. What Edward Casey says about the relation between caring and place can be said about the Lakota and the Black Hills. Casey states, "We care about places as well as people, so much so that we can say that *caring belongs to places*. We care about places in many ways, but in building on *them – building with them*, indeed, *building them* – they become the ongoing 'stars of our life,' that to which we turn when we travel and to which we return when we come back home."[55] With this we can return to our analysis of the vision quest, which is an act of care in its own right, specifically for the well-being of the people.

<div align="center">THE VISION QUEST</div>

The first order of business, when embarking on a vision quest, is to seek a *wicasa wakan*, a holy man – the first of whom was Wazi – who knows the proper way of conducting this ritual. The onus on the vision seeker, especially if he is young and inexperienced, is to pay particularly close attention to what he is being taught. "From the Lakota perspective," as DeMallie asserts, "the power of rituals made them potentially dangerous. Every ritual was composed of three essential components: the *wakan* actions, the *wakan* speech, and the *wakan* songs. If any of these were performed incorrectly, the ritual would fail to produce the desired end and might actually result in doing harm."[56] Naturally, this concern led to some uniformity in the way the vision quest was performed. Nonetheless, what Ella Deloria says then of the Dakota tradition is also true for the Lakota. "Dakota religious life was purely individual," Deloria states. "There was nothing that all must do with reference to God, but only what each man felt as an inner compulsion that could not be denied."[57] This "individuality" is reflected in the vision quest, in which no one knows beforehand what to really expect; only that it should be performed with an abundance of circumspection.

As for the ritual actions comprising the vision quest, maintaining the formal aspects was of utmost importance, as it was the proper execution of each component of the overall ritual that would generate a visionary experience. Indeed, as Irwin observes, the "highest degree of formalization of the vision quest is found among the truly nomadic Plains people, for whom the quest is a central rite in establishing the religious identity of the individual."[58] Ultimately, what occurs during the vision quest will be contingent upon the true nature of the individual. As Black Elk points

out: "What is received through the 'lamenting' is determined in part by the character of the person who does this." Only an exceptional person will receive a great vision that can alter the fate of the people as a whole. "Thus it was said," as Frances Densmore quotes the Lakota, "that 'a young man would not be great in mind so his dream would not be like that of a chief'; it would be ordinary in kind."[59] Whatever the vision, though, it must be interpreted by a *wicasa wakan*, a holy man, who will read the vision for the "strength and health" that it may give to all.[60]

As a rite of passage, there is nothing really mystical about the vision quest at this stage in a young person's life.[61] Historically in the Lakota community, it was a natural part of the process of making a young man useful to his family.[62] "In the natural course of events," as Luther Standing Bear accounts for this, "every Lakota boy became a hunter, scout, or warrior." These were once the three most important men's roles in Lakota society, and the vision quest was a way to learn about one's calling, which may or may not include being a medicine or holy man. "Most young men at some time in their lives tried to become medicine-men. They purified themselves and held the vigil hoping for direct communion with spirit powers, but in this few succeeded."[63] Still, the vision quest was an essential ingredient in alleviating what could easily be an awkward and difficult time in the individual's life.[64] But rather than enter an existential crisis, a Lakota, because of his tradition, may pursue a vision quest, complete with the assistance of a holy man, as well as the support of the tribe. Everything, however, begins with the smoking of the pipe. Given to the Lakota by White Buffalo Woman, the pipe is at the center of every ceremony that is important to the Lakota. For it is an instrument that can connect the heart of the smoker with the power of the wakan beings. "When a Lakota does anything in a formal manner," states George Sword, "he should first smoke the pipe." Sword goes on to explain that the smoke from the pipe, which is filled with *kinnikinnick*, a mild and soothing blend of tobacco, is especially pleasing to Wakan Tanka. "In any ceremony," Sword proclaims, "this should be the first thing that is done." With respect to the vision quest, the one who wishes to partake in this ritual will go to the home of a holy man, taking him a filled pipe. Together they will smoke from the same pipe and thereby seal their relationship before Wakan Tanka.

In the story that Black Elk tells in *The Sacred Pipe*, the next step in the vision quest is building a sweat lodge, or *inipi*, in which a purification ritual will be enacted. Because of the gravity of what is being pursued, this "requires," as Irwin explains, "a certain degree of preparedness, a

clarity of purpose, and a general knowledge of how such seeking should be undertaken."[65] The sweat lodge is a dome-shaped structure made from twelve to sixteen small willows. "The willows which make the frame of the sweat lodge," as Black Elk describes this humble but potent structure, "are set up in such a way that they mark the four quarters of the universe; thus, the whole lodge is the universe in an image … and all things of the world are contained within it, for all these peoples and things too must be purified before they can send a voice to *Wakan-Tanka*."[66] It will only be large enough to hold a handful of men, who will have to bow as they enter the diminutive entrance. Once inside they will sit around an equally small pile of stones, which will serve as an altar for the ensuing ritual. "The basic ceremonial structure," as Raymond Bucko summarizes it in *The Lakota Ritual of the Sweat Lodge*, "includes closing the door, praying, pouring water, singing, opening the door, and then smoking the pipe."[67] In Black Elk's account, they will do this four times. The heat from the steaming rocks will not only purify the vision seeker's body, but also as George Sword has said, the "*inipi* makes clean everything inside the body. … *Inipi* cause a man's *ni* to put out of his body all that makes him tired, or all that causes disease, or all that causes him to think wrong."[68] Facilitating the right way of thinking during this stage of the vision quest are the prayers that the holy man makes on behalf of the vision seeker. "This young man," as Black Elk recounts a prayer, "wishes to become one with all things; he wishes to gain knowledge. For the good of all Your peoples, help him!" What is interesting to note is that as the vision seeker is being prepared for his quest, he is virtually silent during the whole ritual. It is a time for him to be humble and to listen to his elders. Speaking of which, one of the more important moments is when experienced older men recount their own vision quests; thereby impressing upon the vision seeker the urgency of what he is about to do. Most important, he is compelled to be both "pitiful" and "pitiable." For it is only when the vision seeker assumes such a disposition that the learning experience may really begin. For in order to grow as a human being, the vision seeker had to realize how ultimately powerless he was with regard to the awesome power of Wakan Tanka. "Who is the individual who seeks for a vision," Kathleen Dugan asks. "He is one who is keenly aware of his poverty and need for assistance."[69] The vision seeker therefore proves his humility by displaying the outward symbols of humbleness: "nakedness, unbraided hair, tears." The purpose of this, according to DeMallie, was to move the wakan beings into hearing the vision seeker's prayers, "that is, to acknowledge their relationship to him."[70]

When the time comes for the vision seeker to retreat into a specific place, such as Bear Butte in the Black Hills, assistants who will set up the vision quest site for him accompany him. The space into which the vision seeker will enter, however, is no ordinary site. It is at the center of the Lakota cosmos. At the same time, it was a space that was completely concrete for the vision seeker. "Certain buttes," as Irwin notes, "were recognized as particularly powerful and inhabited by dream-spirits willing to share their power and knowledge."[71] Because such a place was created by the wakan beings and is infused with their power, the area of the vision quest is already sacred. But, before the vision seeker enters the site, assistants will prepare the ground for him. They must make it a place where the vision seeker can beckon the attention of a wakan being. According to Sword, the ground should be cleared of vegetation and even the "bugs and worms" ought to be removed before proceeding.[72] Once a space is cleared, the assistants will plant five willow poles, beginning with the central one, in whose securing hole they will sprinkle kinnikinnick. Then they will walk ten paces to the west and plant the next pole.[73] Similarly they will do this for the poles marking the north, east, and south. Between the central and eastern poles either a bed of sage or a shallow pit covered over with brush will be prepared so that if the vision seeker wishes to rest, he may do so with his head leaning against the central pole, enabling him to face east. Prayer offerings consisting of small bags of tobacco, only "as big as the end of a finger," will be tied to the top of all the poles, as well as strips of colored cloth symbolizing the four directions. Sometimes offerings will be "fastened to the small ends of sprouts of the plum tree."[74]

Once everything is ready for the vision seeker, he will arrive on horseback at the base of the hill with the holy man. From there he will walk up to the sacred site carrying a pipe and a buffalo robe, crying on his way up. Because he is venturing into the mountains alone to fast and pray, the vision seeker is instructed to keep hold of his pipe, which was ritually filled during the inipi. If he does this, he is told that no harm will come to him, "although many things may come to visit him to test his strength and bravery."[75] Just as important, the vision seeker is instructed to pray either out loud or to himself. How many days and nights the vision seeker will remain on his quest is often predetermined even before the inipi is built, with the average length of time being four days. However, insofar as attaining a vision is paramount, some like Sword stipulate that one should remain "until he receives a vision or until he is nearly perished." Such zealotry, if you will, is explained by the fact that whether he

has successfully had a vision or not he must still return home and account for what has happened to him. Only when "he can endure no longer … may he go to his people." For if he has a vision he will return home singing. However, if does not, then he ought to return "silently and with his face covered."[76]

As mentioned above, the vision seeker will undergo fasting and sleeplessness during his quest, not to mention having to pray throughout the whole ritual. In light of these conditions, what happens to the vision seeker's mind and body? In *The Sacred Pipe*, Black Elk describes the vision seeker beginning his prayers at the center pole, then moving slowly to the eastern pole, then returning to the center before going through the same maneuver with the poles to the south, west, and north, all the time clutching his pipe and praying to the wakan being from whom he hopes to receive a vision. Since the poles are not set very far apart, it would not take very long at a normal pace to walk from one pole to the next. Keeping in mind though that he is trying to contact a wakan being, the vision seeker should conduct himself "slowly and in such a sacred manner that often he may take an hour or even two to make one of these rounds."[77] This is to say, the vision seeker must be mindful of what he is doing and why he is doing it. If he has been properly purified, then his thoughts should be more about seeking a blessing for his people than about his own personal gain. Furthermore, as Black Elk warns, the vision seeker "must always be careful lest distracting thoughts come to him," such as worrying about his thirst or hunger, or even longing for the comforts of home and family. At the same time, as Black Elk continues, "he must be alert to recognize any messenger which the Great Spirit may send to him, for these people often come in the form of an animal, even one as small and as seemingly insignificant as a little ant."[78] The value placed on observing all aspects of nature, however, began with childhood, when, as Luther Standing Bear explains, "the child began to realize that wisdom was all about and everywhere and that there were many things to know. There was no such thing as emptiness in the world."[79] One could say that the result of this kind of child-rearing was a vision quest in which the senses were already heightened, and which during the ritual could be taken to an extreme level. "After he had fasted a long time," Ella Deloria writes, "having begun at home of course, his head became light and his senses became so delicate and acute that even a little bit of stick pricking him was unbearably intensified."[80] Fundamental to the visionary experience, as Irwin affirms, is "crossing a critical threshold from the explicit world of the everyday to the implicit reality of the

visionary world."[81] In concrete terms, one knows when one has crossed that threshold when animals begin to talk. "If a bird called," as Deloria continues, the vision seeker "might hear a message from the spirit world. If an animal approached him, he might see it as a man to guide him to his vision."[82]

When a messenger decides to appear however, usually in the form of an animal, the circumstances are not always idyllic. For it is not unusual for the vision seeker to deal with fear as a part of the ritual. The fear though does not come from regarding nature as dangerous. While it can be daunting for a young boy to be left by himself to fast and pray on a lonely hill, the real fear arose from the realization that he was defenseless and powerless. "Having to do his vision quest in a solitary place," Sarah Olden writes in *Singing for a Spirit*, "far from his people put the boy in much danger of being surrounded by enemies and killed."[83] Further intensifying the situation was the possibility of having a truly awesome encounter with sacred beings. This happened to Lame Deer, who recounts his vision experience this way.

Sounds came to me through the darkness: the cries of the wind, the whisper of the trees, the voices of nature, animal sounds, the hooting of an owl. Suddenly I felt an overwhelming presence. Down there with me in my cramped hole was a big bird. The pit was only as wide as myself, and I was a skinny boy, but that huge bird was flying around me as if he had the whole sky to himself. I could hear his cries, sometimes near and sometimes, far, far away. I felt feathers or a wing touching my back and head. This feeling was so overwhelming that it was just too much for me. I trembled and my bones turned to ice. I grasped the rattle with the forty pieces of my grandmother's flesh. ... I shook the rattle and it made a soothing sound, like rain falling on rock. It was talking to me, but it did not calm my fears. I took the sacred pipe in my other hand and began to sing and pray. ... But this did not help. I don't know what got into me, but I was no longer myself. I started to cry.[84]

But fear is a threshold through which the vision seeker must necessarily pass in order to earn his vision. Even while afraid, the vision seeker must demonstrate his commitment to receiving a vision by making a sacrifice, usually in the form of his own suffering. In this context, suffering is not expiation but humiliation; however, not in the sense of bearing shame, but rather in terms of humbling oneself before a greater power.

Black Elk recounts a vision quest in which a holy man instructed him named Few Tails, who took Black Elk to an area near Pine Ridge called Grass Creek. Black Elk started on his vision quest at the beginning of spring, a time symbolizing the "awakening of the visionary powers and of the revitalization of all living beings."[85] Black Elk and Few Tails arrived just before sunset, when Few Tails prepared the area by first

spreading sage, then planting a flowering stick in the middle of the sage bed. At each of the four directions, Few Tails tied "offerings of red willow bark tied into little bundles with scarlet cloth."[86] The setup is less elaborate than the one Black Elk describes in *The Sacred Pipe*, which may be accounted for by the fact that the Oglala were going through a difficult period in the aftermath of their annihilation of Custer's forces at the Battle of the Little Bighorn. Nevertheless, once the preparations were finished, Black Elk was left alone, wearing little clothing and carrying his pipe for the next two days. What Black Elk does not talk about in either of his descriptions of the vision quest are the physical symptoms of going without food, drink, or sleep for such long stretches of time. Perhaps what matters more is the demonstration of his powerlessness, not to mention his mindfulness, in the face of a higher calling. After all, the vision seeker is compelled to refrain from thinking only of his own needs. Consequently, an account of a successful vision quest will not exhibit complaints about thirst, hunger, being light-headed, or lonely.

The only thing over which Black Elk had control was the attitude with which he conducted himself. "The intent of the faster," as Irwin reminds us, "was regarded as the most significant and important feature of the fast."[87] Still, as Sword already indicated, the attitude did not guarantee the outcome, as there have been instances when a vision seeker went home without a vision whatsoever.[88] Moreover, as Irwin continues, "Even though a particular power [or wakan being] might be addressed or sought, the actual form of empowerment frequently took an altogether different character."[89] What this means is that ultimately the wakan power that one truly needs will be one that appears, if at all. Sometimes, though, as in the case of Black Elk's account, more than one apparition may take place.

VISION AND RESPONSIBILITY

What is astounding about all visionary accounts, of which Black Elk's stands out as exceptionally eloquent and poignant, is the concrete quality of the narratives. In Irwin's analysis of the vision quest, he observes that various accounts pinpoint "a discernible beginning" to the vision experience. There is suddenly a voice in the distance, the approach of a shadowy figure, or singing coming from somewhere. In a sense the vision "flows" into being, somewhat in the same manner as one flows into sleep or into a dream, or like the spotted eagle that alighted on a pine tree, then spoke to Black Elk. "Behold these," the eagle said. "They are your people. They

are in great difficulty and you shall help them." For most vision seekers, this would be more than a satisfactory experience, but Black Elk's vision goes on to distinguish itself from the norm. For after the spotted eagle spoke, a chicken hawk came forward and announced, "Behold! Your Grandfathers shall come forth and you shall hear them." Then a thunderstorm broke and out of the cloudburst two men shot forth like arrows, and as they neared the ground they kicked up a cloud of dust. From within the dust, Black Elk could see the heads of dogs peeping out.

In *The Sacred Pipe* we get something that is no less dramatic in character. This is not to say that such visions are in any way typical, but they do correspond to the Oglala belief expressed above that one's vision can be "no greater than the capacity or maturity of the individual dreamer."[90] In the case of *The Sacred Pipe* episode, we get a fuller account of what happened during two days of fasting and prayer. In this narrative, an eagle came and went without anything happening. The vision seeker, however, kept his eyes and ears trained on the minutest elements of his surroundings. "An attentive state of mind," as Irwin states, "heightened through constant prayer and fasting, is directed toward every nuance of activity and change in the environment."[91] Such a sustained effort at acuity often led to the enhancement of one's senses, meaning that hearing and seeing became more perceptive, as one is actively reaching out in search of a "message." What the vision seeker in Black Elk's account found was a red-breasted woodpecker, which advised: "Be attentive! and have no fear; but pay no attention to any bad thing that may come and talk to you!"[92] This was after the first day. When the vision seeker fell asleep he heard and saw his people acting quite happily. Upon awaking before sunrise, he watched the Morning Star change colors from red to blue, then from yellow to white, thereby imparting a lesson, as he would later claim, regarding the "four ages." As time pressed on no more than a white butterfly landed on the pipe that was leaning against the center pole. But as the sun began to set again, thunderclouds gathered on the horizon. As the thunder and lightning started, the vision seeker admitted to being a "little afraid," but then remembered what the red breasted woodpecker had told him. He also heard singing and voices that he could not understand, and slowly he became unafraid. Then, after standing with his eyes closed, he found that the storm had passed and that "everything was very bright, brighter even than the day." But the vision does not end here. The vision seeker then saw many people riding horses of different colors, with one of the riders proclaiming: "Young man, you are offering the pipe to *Wakan-Tanka*; we are all very happy that you are doing this!"

Finally, after the horsemen had disappeared, the red-breasted woodpecker would return, saying: "Friend, be attentive as you walk."[93]

The vision, as Irwin describes it, "has a holistic structure that moves through visionary space-time from present moment to present moment and from place to place in an unbroken flow."[94] The animals that emerge out of this flow mark "a shift to another level of understanding," as Joseph Epes Brown portrays this. More to the point, the animals in visions express something beyond their everyday roles in the environment. Perhaps reconnecting to their mythical origins, "the Oglala is no longer encountering the phenomenal animal, but rather an archetypal 'essence' appearing in the forms of various animal beings."[95] The relationship that ensued in light of an animal's appearance, at least in the case of the Lakota, did not necessarily lead to the vision seeker acquiring a guardian spirit. Rather, depending on what was motivating the vision seeker in the first place, an animal's appearance could signify a wakan being's willingness to avail its power, which could be in the form of either a spoken or sung message. Gaining such power though did not in any way diminish the vision seeker's dependence on the wakan beings. If anything, it reinforced the belief that one is ultimately powerless without Wakan Tanka. Ella Deloria explains it this way:

A man who had gone through such a spiritual experience would ever after hold in reverence the animal whose spirit led him and would feel a kinship with it. Whenever he was in need of supernatural help he could become *en rapport* with that spirit and was thereby suddenly enabled to do what was humanly possible. He was no longer a plain man but one imbued with supernatural strength and power.[96]

What was important to remember, of course, is from whom the power came. Humility is a virtue that is not limited to seeking a vision, but is applicable to daily life as well, especially once a vision is attained.

The knowledge or wisdom that an animal messenger may impart to a vision seeker, may be greater than one's understanding, as Julian Rice has affirmed in his essay "Horses in Black Elk's Vision."[97] Consequently, Rice argues that even if a vision contains archetypes, as Epes Brown claims, understanding the meaning of a vision is contingent upon knowing about the relevant culture. In the case of Black Elk's visions, they were "given to a specifically Lakota consciousness," and their "symbolic associations can flourish only when rooted in the matrix of Lakota culture."[98] What we are asked to remember is that the Lakota religion is a locally based set of practices, whose customs and beliefs may only be understood within a limited context. Specifically, a vision only gains meaning for a

particular people, who are themselves defined by a unique set of bonds, such as a common homeland, language, and sacred history. DeMallie states: "[Lakota] Religion was not separated out from the rest of social life but was an organic part of the whole. Therefore, a description of … Lakota religion may be phrased in terms of beliefs and rituals that permeated everyday life. And we must understand these beliefs and rituals in the context of the whole of Lakota culture."[99] With respect to Lakota culture, then, we need to move on to the significance of the visions described above.

Even when a vision experience seems exceptionally "mystical," its meaning to the Lakota imagination does not necessarily mark a break from previous custom and belief. For even if a new ritual is inaugurated or an old one altered, the determination is based on traditional attitudes and beliefs regarding the vision quest. But before any of this can be assessed, the vision seeker must return home, where another inipi will be awaiting him and in which he will disclose his experience to the holy man. Because the vision seeker has touched his mouth to the sacred pipe, he is under a heavy obligation to speak the truth. As Patricia Albers and Seymour Parker observe in "The Plains Vision Experience": "If one claimed to possess supernatural powers from visions, he had to validate his right to them through achievement, wealth, and/or ascription. An individual who claimed rights to a vision but was not able to 'validate' his claims was considered a liar, a fool, or a dupe of the supernatural."[100] This validation came as the vision seeker began participating in the adult roles of the community. Depending on the content of the vision, an individual learned of his calling to a particular "society." This clearly suggests that the vision quest was not just about "individuation" – though that feature was there – but about the role in the community for which one would assume responsibility. Aside from the more obvious facets of Lakota culture, such as warrior societies, holy men, and medicine men, one could be called to serve in the Bear Society, whose members would dress and act like bears during ceremonies, but were also adept curers. Then there was the Wolf Cult, whose members were skilled at removing arrows from wounded warriors, and who could prepare war medicine for protection from enemies. There was also the Berdache Cult, which consisted of men who were called to act as women, "sometimes marrying men, and doing the household chores of women."[101] Where one belonged in the community, therefore, was a combination of both the content of the vision and how the holy man understood the vision.

In the case of Black Elk's vision, the fact that his vision contained thunder, lightning, and dogs was enough to determine his obligation to join the Heyoka Society. "A dream of the thunderbirds," Densmore states, "was considered the greatest honor which could come to a man from a supernatural source, and for this reason the obligation of the dream was heavier than that of any other."[102] Of course, even someone as great as Black Elk had to hear this from the elder holy men who listened to his vision. "So after offering and smoking the sacred pipe again," as Black Elk recalls this moment, "I told it all to them, and they said that I must perform the dog vision on earth to help the people, and because the people were discouraged and sad, I should do this with heyokas, who are sacred fools, doing everything wrong or backwards to make the people laugh."[103] Black Elk therefore would go through what Eya went through before him. Such a vision was a sign of both maturity and spiritual development, as this kind of calling did not come along very often. Moreover, it was a duty that Black Elk was compelled to fulfil. As Lame Deer, another heyoka, would recount his own trepidation at receiving a message from the Wakinyan: "Having had that dream, getting up in the morning, at once I would hear this noise in the ground, just under my feet, that rumble of thunder. I'd know that before the day ends that thunder will come through and hit me, unless I perform the dream."[104] Only after Black Elk and Lame Deer acted out their respective visions in a public ceremony could they appease the Wakinyan and begin serving the people in their new roles. After doing this, they even had the power of the thunderbirds to call upon. Such a power could certainly be useful, not only for amusing the people, but also when going to war, which is corroborated in Lone Man's account, as recorded by Densmore:

Before the riders in the cloud went away they gave me a charm (*wo'tahe*), which I always carried. If I were in great danger and escaped alive I attributed it to the charm and sang a song in its honor. The song relates to the swallow whose flying precedes a thunderstorm. When I sang the song of my charm I fastened the skin of a swallow on my head. This bird is so closely related to the thunderbird that the thunderbird is honored by its use. The action of a swallow is very agile. The greatest aid to a warrior is a good horse, and what a warrior desires most for his horse is that it may be as swift as the swallow in dodging the enemy of in direct flight. For this reason my song is in honor of the swallow as well as of my charm.[105]

Not all visions, however, lend themselves to clear interpretations. In the vision Black Elk described in *The Sacred Pipe*, the meaning was more ambiguous, despite the obvious poignancy of what had occurred. With respect to this vision, the vision seeker was told that he should keep

Wakan-Tanka in mind and that he must be attentive to the signs of
Wakan-Tanka. "If he does this always," the holy man states, "he will
become wise and a leader of his people." However, what kind of knowl-
edge will be attained and what kind of leader this person will become
are yet to be determined. In this manner he is like many of us who only
have a hint of our true calling. Unlike most of us though, the vision
seeker is pursuing his place in the world with the support of relatives, his
tiospaye, who earnestly believe in the power and relevance of the vision.
For, as the holy man proclaims:

> This young man who has cried for a vision for the first time, may perhaps become *wakan*;
> if he walks with his mind and heart attentive to *Wakan Tanka* and His Powers, as he has
> been instructed, he will certainly travel upon the red path which leads to goodness and
> holiness. But he must cry for a vision a second time, and this time the bad spirits may
> tempt him; but if he is really a chosen one, he will stand firmly and will conquer all
> distracting thoughts and will become purified from all that is not good. Then he may receive
> some great vision that will bring strength to the nation.[106]

The ultimate proof of this though will come later when the vision seeker,
with his vision attained, will be expected to put his claim to power to the
test. For Black Elk, the test came when he was called upon to enact a
curing ritual. Specifically, a man named Cuts-to-Pieces asked him to help
with his son, who was dying. "I thought about what I had to do," as
Black Elk recounts, "and I was afraid, because I had never cured anybody
yet with my power ... I prayed hard for help."[107] Black Elk then gives a
poignant and vivid description of his first cure, which can be seen at one
level to be an interpretation of his visions. At another level, according to
DeMallie, Black Elk "followed the common procedures, which he had
seen used by other medicine men, and which had been used on him
during his illness at the time of his great vision."[108] What matters most
in the end though is whether or not a ritual "works." "Next day," after
Black Elk completed a very arduous healing ceremony, "Cuts-to-Pieces
came and told me that his little boy was feeling better and was sitting up
and could eat something again. In four days he could walk around. He
got well and lived to be thirty years old." Not only did Black Elk prove
himself to Cuts-to-Pieces, but he also received confirmation from the
people who heard about his curative powers. "When the people heard
about how the little boy was cured, many came to me for help, and I
was busy most of the time."[109]

A vision, then, is more than a way of looking at the world, it is a way
of being-in-the-world. For a vision, in addition to expressing a worldview,

also denotes one's responsibility within that worldview. (The root of nihilism then, which is the soul illness that has plagued the modern age, consists of losing the connection between vision, purpose, and responsibility.) As Albers and Parker observe: "From the vantage point of the individual, the vision may be regarded as a mechanism for identity formation, serving to legitimate his actions and status in the community, providing motivation and initiative to channel his behavior in socially approved directions [e.g., being a warrior or medicine man], and raising his confidence sufficiently for the assumption of valued social positions."[110] At the root of the vision, though, is humbleness. It is not about the gaining of power for its own sake, but needing power because one is ultimately powerless. This is why the vision quest is referred to by Black Elk as a hanblecheyapi, a "crying for a vision." "Crying is not something we 'do,'" as David Michael Levin observes, "Crying is the speech of powerlessness, helplessness. ... Crying, of course, is involuntary."[111] Moreover, when it is done during a vision quest, before the greater power of the wakan beings, it is naturally done out of respect, but also out of relief. Relief from what? From the weight of this world.[112] When the Lakota began the vision quest tradition it was during a time when survival was an urgent concern for them. This was completely different from the times in which we now live, which in the West are "predominantly affluent and hedonistic." Consequently, "survival is no longer paramount for most of us, and spiritual concerns, while perhaps given public lip service, are less and less privately validated."[113] The Lakota come from a time when wealth was counted in terms of family, tradition, having a home and sustenance. Going on a vision quest in such a culture was a way then of enhancing the well-being of others, which enriched oneself. "Crying," as Levin states, "becomes a critical social practice of the self when the vision it brings forth makes a difference in the world, gathering other people into the wisdom of its attunement."[114] In the end, as Luther Standing Bear may have said, "All this was in accordance with the Lakota belief that man did not occupy a special place in the eyes of Wakan Tanka," as we are each "only a part of everything that was called the world."[115]

THE RETURN HOME

We began this essay with an account of Jung's vision experience, which occurred during a near-death episode due to a heart attack. Jung saw many wondrous things during his flight far above the surface of the earth. But his journey lacked the "centeredness" of Black Elk's vision; by this I

mean, there was no sense of where home was located in the greater cosmic scheme. Despite seeing across continents, Jung did not pinpoint anyplace as being where he was from. In fact, when he did return to earth, it was to the Swiss hospital where he was being treated, and where he awoke to doctors and nurses instead of family. Just as important, while Jung was floating in space, he came across a stone temple, in which he knew that he would enter "an illuminated room and would meet there all those people to whom [he belonged] in reality."[116] These people, more precisely, would each hold a key to understanding Jung's purpose in the world. But he does not refer to them as "grandfathers," or any other relationship term; as they do not seem to be relatives, so much as symbols defining Jung's life journey. What Jung appears to be trying to do is recount his experience in the same archetypal terms in which he analyzed psychic phenomena during his waking life. This is to say that Jung's vision, following his theory of dreams, is nothing less than an extension of his own psyche.

When a Lakota journeys to the next world, he goes to where he will find relatives – not just extensions of himself – in a land that looks much like the one he dwelled in during life. "Some said this was in the west, and some said it was in the south."[117] In either case, it is one's *nagi*, or ghost, that travels to the land of the dead.[118] According to another Lakota holy man, named Good Seat, "The journey is *wakan*." One must "cross a river on a very narrow tree. If he is afraid to cross the river, he returns to the world and wanders about forever. If he crosses the river, he goes to the spirit world."[119] In order to make such a long journey, the nagi "should be provided with food," as well as those "things it enjoyed when the body was alive. The spirit cannot take these things with it," as Good Seat continues, "but the essence (*ton*) of the things it takes with it and uses them."[120] What he finds upon reaching the spirit world is a place where the spirits live in tipis, and where they only do what is pleasing to them.[121] The spirit world itself may be as Luther Standing Bear describes it:

Wakan Tanka prepared the earth and put upon it both man and animal. He dispensed earthly blessings, and when life on earth was finished provided a home, *Wanagi yata*, the place where the souls gather. To this home all souls went after death, for there were no wicked to be excluded. *Wanagi yata* was a place of peace and plenty where all met in the peaceful pursuits of life – enmity, hate, and revenge having no place there. Not only did the soul of man repair to this place after leaving the earth, but the souls of all things. *Wanagi yata* was a place of green plains on which roamed the buffalo; where lakes gleamed in the sunshine, and myriads of birds hovered over fields of the sacred sunflower.[122]

Whether this "place" is to the west or south, the Lakota knew that their nagi would get there by traveling across the night sky for four days, meaning that the land of spirits was a part of the sacred geography that made up the Lakota cosmos. More than a source of sustenance, family, and security, a home is also a place from which your spirit, or nagi, will know where to go so that it may rest in peace. At the same time, as No Flesh has said, "No man knows where the spirit world is. It is at the other end of the spirit way [which is the Milky Way]. The ancient people said it was beyond the pines. The pines are at the edge of the world. It is beyond the path of the winds [the homes of Tate's four sons]."[123]

By now though the reader may be wondering where this conclusion is headed. It seems that, in spite of the allusion to death, we are beginning this essay anew. In which case, I had better explain what this has to do with the vision quest.

The connection between the vision quest, the concomitant vision, and the land of the spirits is based on the notion that dreaming, rather than being the opposite of reality, instead is a suitable paradigm for understanding that there is no difference between being conscious and unconscious. The latter is a false dichotomy. What is the case is that there are varying degrees of awareness, in which the vision experience – facilitated by fasting, sleep deprivation, and prayer – is the epitome of human cognition. This is why it has been such a potent source of knowledge, for not only the Lakota, but for a vast array of American Indian traditions. For a vision means witnessing the arrival of spirits into this world. As No Flesh states, "The spirit stays in the spirit world. It can come to the world. It can talk to mankind. A *wakan* man can talk with a spirit. A spirit can talk with its friends." However, the path only leads in one direction. A spirit may visit this world, then return to the spirit world; but a man may only see the spirit world as a spirit.

The lesson of the land of the dead then is this. The reason that the Lakota – or at least their nagi – cannot take their worldly goods with them is because the "concreteness" of these things disappears upon death. What is real is the spirit. Having a vision reminds us of this. After all, when Black Elk had his great vision, his parents thought he was on the brink of death, just as Jung was on the brink of death. This is the sacrifice one must make, as George Sword might have said, in order to acquire knowledge from the spirits. Too many attachments to this world, and especially our egos, can blind us to reality. One of the consequences of such attachments is believing that we can control the world and our own destiny. But as Ringing Shield teaches us:

There are a great many spirits. They control everything; and they know everything. They can make a man do anything they wish. They make animals and trees and grass do as they wish. They can talk with animals and they can make animals talk with men. The spirits go about in the world all the time and they make everything do as they please.[124]

It is because the Lakota realize that it is the spirits, the greatest of which is Wakan Tanka, who are in control, that they are a humble people.[125] And it was ultimately to Wakan Tanka that the Lakota sent their prayers. Yet, because the Lakota did not fear retribution in the afterlife from an angry god, the Lakota did not supplicate for mercy but gave thanks for all that Wakan Tanka provided the Lakota in their homeland. A Lakota could, therefore, as Luther Standing Bear affirms, face "the Powers in prayer; he never groveled on the earth, but with face lifted to the sky spoke straight to his Mystery. There was no holier than himself whom he might importune to speak for him. The Great Mystery was here, there, and everywhere, and the Lakota had but to lift his voice and it would be heard."[126] Perhaps it is time that we listened to the voices of the Lakota.

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NOTES

[1] Carl Gustav Jung, *Memories, Dreams, Reflections*, trans. Richard and Clara Winston (New York: Vintage Books, 1989), pp. 289–292.
[2] René Descartes, "Discourse on Method," in *The Philosophical Writings of Descartes*, Volume I, trans. John Cottingham, Robert Stoothoff, and Dugald Murdoch (Cambridge: Cambridge University Press, 1985), pp. 126–127.
[3] Ellen Dissanayake, *Homo Aestheticus: Where Art Comes From and Why* (Seattle: University of Washington Press, 1992), p. 196.
[4] Beatrice Medicine (2001) notes in an essay regarding alcoholism that "Lakota males have not actively pursued vision quests since belief systems were suppressed in 1882. (There have been attempts at hanbleceya since 1960, but the new experiences are cloaked in secrecy by most participants)" (214). With respect to the vision quest prior to the 1960s, Ella Deloria (1998) observed in a series of lectures she gave during the 1940s, saying, "Personally, I have never had a chance to question any but Christian Dakotas" (50). Deloria goes on to emphasize that these very same Christian Dakotas were nevertheless very reverential towards the pre-Christian Lakota traditions. Nonetheless, between the fact that Lakota/Dakota religion was actively repressed for generations and the fact that survivors were left with little more than Christianity to practice, may have led Deloria to the conclusion that "Not every Dakota sought a vision; the majority did not" (60). This is different from Black Elk's (1953) claim

that "Every man can cry for a vision, or 'lament'; and in the old days we all – men and women – 'lamented' all the time" (44).

⁵   Black Elk, *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*, ed. Joseph Epes Brown (Norman: University of Oklahoma Press, 1953), pp. 45–46. William K. Powers (1987) demonstrates the adaptability of the vision quest to modern needs when he points out the contemporary concerns of modern vision seekers. Powers writes, "If he [the vision seeker] is single, his incentive may be to understand what kind of an education he will require, or whether he should stay on the reservation or leave it. If he is married, the vision may suggest more pragmatic pathways to learn a trade, find a job, and eventually help raise a family. He will frequently seek guidance about personal difficulties – drinking, drugs, divorce, recalcitrant children, or simply a plethora of simple problems that has for the moment enveloped him" (5).

⁶   Carl Jung (1974), in a sense, acknowledged this presupposition when he wrote in "On the Nature of Dreams": "While I am quite ready to believe that an intelligent layman with some psychological knowledge and experience of life could, with practice, diagnose dream-compensation correctly, I consider it impossible for anyone without knowledge of mythology and folklore and without some understanding of the psychology of primitives and of comparative religion to grasp the essence of the individuation process, which, according to all we know, lies at the base of psychological compensation" (76).

⁷   The reader will soon notice that I have a preference for Lakota/Dakota thinkers, be it someone as "traditional" as George Sword or Black Elk or as "modern" as Vine Deloria, Jr. and Beatrice Medicine. Insofar as I am attempting to appreciate the vision quest from the Lakota perspective, it only makes sense to rely heavily upon Lakota accounts, even if they come filtered through non-Lakota colleagues. Nonetheless, we need to acknowledge that the Lakota – indeed, all American Indians – are fully capable of representing their own customs and beliefs in their own words. "Objectivity" is clearly not served by assuming that practices like the vision quest can only be studied and adequately portrayed by an outsider. This does not preclude other people from learning about the vision quest, but it does place a premium on a given people's sovereign voice.

⁸   *Homo Aestheticus*, p. 204.

⁹   Ellen Dissanayake (1992) describes the major differences between speaking and writing this way: "Oral communication is, first of all, *personal and involved.* Speaker and listener must be face to face or at least in each other's vicinity, allowing for a shared experience. Common knowledge and expectations can be assumed, so that much can be taken for granted. A lot can be left out, and if the hearer is confused she or he can ask for clarification. Written language, by contrast, is *impersonal and detached.* Writers cannot presume shared knowledge, so they must be explicit where a speaker is implicit; precise and careful where a speaker can be careless; streamlined and sparse where a speaker can be redundant. Written language is primarily technical, concerned with logical and coherent explication or argument. Spoken language is vivid, idiomatic, and at least as concerned with facilitating a social encounter as with accurately and unequivocally conveying an informative message" (205).

¹⁰   *Homo Aestheticus*, p. 220.

¹¹   The paradigm I am promoting here is fundamentally different from the Socratic dialogue. Unlike Socrates, who basically put everything into doubt in the name of ferreting out the Truth, my dialogue is about exposing a multiplicity of truths. Too much knowledge is lost when one or the other discussants assumes that they both cannot be right, then proceeds to disparage the other's view of things. This happened, of course, when the Lakotas were introduced to Christianity. Whereas the Lakotas looked for common ground between the

two faiths, the missionaries sought domination at the expense of an ancient way of life. What a dialogue without domination enables to happen is that both discussants may become enlightened to what they could not know all alone.

12   Vine Deloria, Jr., "Is Religion Possible? An Evaluation of Present Efforts to Revive Traditional Tribal Religions," in *For This Land: Writings On Religion In America*, ed. James Treat (New York: Routledge, 1999), p. 262.

13   Arval Looking Horse, "The Sacred Pipe in Modern Life," in *Sioux Indian Religion*, eds. Raymond J. DeMallie and Douglas R. Parks (Norman: University of Oklahoma Press, 1987), p. 69.

14   Vine Deloria, Jr., "Introduction to *Black Elk Speaks*," in *For This Land: Writings on Religion in America* (New York: Routledge, 1999), pp. 232–233.

15   This is a principle I have to keep in mind myself. Although I am from the Gila River Pima community, and therefore American Indian, I am nonetheless an "outsider" with respect to the Lakota community. My reasons for embarking on a project such as this stem from an interest in creating dialogue and understanding between Indian cultures. The Pima are not one of the tribes that practiced the vision quest, nonetheless, in an age when Indian communities struggle to hold on to their traditions, there is something that we each may learn from one another in our common pursuit of sovereignty at all levels of society, not the least of which is our religious sovereignty.

16   David Michael Levin, *The Opening of Vision: Nihilism and the Postmodern Situation* (New York: Routledge, 1988), p. 13. When Levin made this comment, he was referring, of course, to the possibility of opening philosophy to a range of non-Western cultures. More specifically, he sought to create a synthesis between philosophy and anthropology. Levin argues towards this end, "I consider cross-cultural anthropology to be extremely important to our project. … The attempt to integrate systems of knowledge our tradition has excluded can be emancipatory, so long as this attempt learns from their differences, and does not suppress them." As commendable as this attitude is, it still retains some of the spuriousness of modern society, particularly in its rootless multiculturalism. The direction I am taking Levin's project is toward grounding it in a single, coherent tradition, rooted in a particular place, characterizing a specific people, the Lakota, and expressed in their own voice.

17   Black Elk, *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux*, As told through John G. Neihardt (Flaming Rainbow) (Lincoln: University of Nebraska Press, 1993), p. 43.

18   Carl Gustav Jung, *Mysterium Coniunctionis*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1976), 206n. Unsurprisingly, this was one of the works written after Jung's own vision experience.

19   *Black Elk Speaks*, p. 49.

20   Kathleen Margaret Dugen, *The Vision Quest of the Plains Indians: Its Spiritual Significance* (New York: E. Mellen Press, 1985), p. 132.

21   Ella Deloria, *Speaking of Indians* (Lincoln: University of Nebraska Press, 1998), p. 59.

22   Frances Densmore, *Teton Sioux Music and Culture* (Lincoln: University of Nebraska Press, 1992), p. 157.

23   Raymond J. DeMallie, "Lakota Belief and Ritual in the Nineteenth Century," in *Sioux Indian Religion*, eds. Raymond J. DeMallie and Douglas R. Parks (Norman: University of Oklahoma Press, 1987), p. 34.

24   Vine Deloria, Jr., Forward to *The Dream Seekers* by Lee Irwin (Norman: University of Oklahoma Press, 1994), p. viii.

25   Luther Standing Bear, *Land of the Spotted Eagle* (Lincoln: University of Nebraska Press, 1978), p. 206.

26   Ibid., p. 193.

27   Lee Irwin, *The Dream Seekers: Native American Visionary Traditions of the Great Plains* (Norman: University of Oklahoma Press, 1994), p. 18.

28   James R. Walker, *Lakota Belief and Ritual* (Lincoln: University of Nebraska Press, 1986), p. 85.

29   With regards to the cultural diversity of the vision quest, certainly no one has done more to demonstrate the plurality of these traditions than Ruth Benedict in her essays *The Concept of the Guardian Spirit in North America* and "The Vision in Plains Culture." Through her copious research, Benedict substantiated her claim that the vision quest was a defining practice for most of native North America, and that there were innumerable beliefs about when visions should be sought, who should seek them, and what they meant to the individual and the tribe. Needless to say, there is no such thing as a typical vision ritual. Indeed, at one point Benedict would observe with a mixture of awe and exasperation: The very great diversity of the vision-pattern even in one culture area such as the Plains is therefore evident … Correlated with the use and disuse of torture; with the existence of a shamanistic caste, or the free exercise of supernatural powers by all men; with the conceptions of visions as savings-bank securities or as contact with the compassion of Wakanda – are and must be psychological attitudes of the utmost diversity which make of Plains 'religion' a heterogeneity which defies classification. Still, this unique religious phenomenon unifies many native North American cultures, from the woodlands of eastern Canada, across the Great Lakes and the Plains, and on to the shores of northern California.

30   James R. Walker, *The Sons of the Wind: The Sacred Stories of the Lakota*, ed. D. M. Dooling (New York: Parabola Books, 1984), pp. 23–27.

31   A. Irving Hallowell, "Cultural Factors in Spatial Orientation," in *Culture & Experience* (Philadelphia: University of Pennsylvania Press, 1955), p. 185.

32   Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1964), p. 7.

33   Maije Kule, "Home: A Phenomenological Approach," in *Passion for Place, Book II: Between the Vital Spacing and the Creative Horizons of Fulfilment*, ed. Anna-Teresa Tymieniecka (Dordrecht: Kluwer Academic Publishers, 1997), p. 97ff.

34   *Land of the Spotted Eagle*, p. 84.

35   Edward S. Casey, *Getting Back Into Place: Toward a Renewed Understanding of the Place-World* (Bloomington: University of Indiana Press, 1993), p. 121.

36   *The Sons of the Wind*, p. 30.

37   Ibid., p. 64.

38   *Lame Deer: Seeker of Visions*, p. 239.

39   *The Sons of the Wind*, p. 65.

40   William K. Powers, *Sacred Language* (Norman: University of Oklahoma Press, 1986), p. 37.

41   *The Sons of the Wind*, p. 66.

42   *Culture & Experience*, pp. 190–191.

43   *The Sons of the Wind*, p. 30.

44   Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), p. 91.

45   *The Poetics of Space*, p. 4.

[46]   William K. Powers, *Oglala Religion* (Lincoln: University of Nebraska Press, 1982), p. 177.

[47]   Ibid., p. 176.

[48]   Ibid., p. 177.

[49]   *The Sons of the Four Winds*, p. 121.

[50]   Ibid., p. 122.

[51]   *Land of the Spotted Eagle*, pp. 42–43.

[52]   *Space and Place*, pp. 157–158.

[53]   *Land of the Spotted Eagle*, p. 43.

[54]   Ibid., p. 44.

[55]   *Getting Back Into Place*, pp. 175–176.

[56]   Raymond J. DeMallie, "Lakota Belief and Ritual in the Nineteenth Century," in *Sioux Indian Religion*, eds. Raymond J. DeMallie and Douglas R. Parks (Norman: University of Oklahoma Press, 1988), p. 34.

[57]   *Speaking of Indians*, p. 60.

[58]   *The Dream Seekers*, p. 104.

[59]   *Teton Sioux Music & Culture*, p. 157.

[60]   *The Sacred Pipe*, p. 44.

[61]   Beyond addressing the concerns of adolescence, William K. Powers (1977) observed that there were plenty of other reasons for embarking on such an endeavor. First, it could be "to help prophesy the outcome of a hunting or war expedition." Secondly, one may do a vision quest whenever an individual feels there is a genuine motivation for doing so (91). Black Elk, in turn, informs us that such personal reasons include preparing oneself for the Sun Dance, praying for the health of a sick relative, or showing thanks for a blessing received. "But perhaps the most important reason," Black Elk proclaims, "is that it helps us to realize our oneness with all things, to know that all things are our relatives" (46). In a very important sense this ultimate reason Black Elk gives also subtends every other reason for going on a vision quest. Because of the profound level of awareness that one is attempting to reach, it stands to reason that visions do not come easily. Indeed, a vision was not always guaranteed. For what is important to remember in all of this is that the vision quest is not about bolstering the ego. Insofar as the vision quest is a religious ritual, then if it does anything for the individual it has to do with nurturing the soul.

[62]   Ella Deloria (1998) points out that the Lakota do not limit their notion of family to simply a "father-mother-child unit." On the contrary, "every Lakota exists within a *tiyospaye*, which denotes group families, bound together by blood and marriage ties, that lived side by side in the camp-circle" (40).

[63]   *Land of the Spotted Eagle*, p. 39.

[64]   Erik Erikson (1963) makes an interesting observation in his landmark study of childhood psychology, *Childhood and Society*, about the "Sioux" and their method of handling potentially "deviant" behavior. Erikson states, "The Sioux, like other primitives, used the dream for the guidance of the strong as well as for the prevention of anarchic deviation. But they did not wait for adult dreams to take care of faulty developments; the adolescent Sioux would go out and seek dreams, or rather visions, while there was still time to decide on a life plan" (150). Aside from the unfortunate remark about the Lakota/Dakota peoples being "primitives," Erikson does go on to appreciate how the vision quest is a more effective way of treating so-called "deviant" behavior by basically doing away with the notion of deviant behavior in the first place. In fact, it may be because Western society thinks in terms of deviant versus normal (which may be just a new way of saying sin versus virtue) that it has a

problem with socially disruptive behavior, especially among its young. With respect to the differences between "white" and "Indian" children, Luther Standing Bear (1978) made this observation: "I have often noticed white boys gathered in a city by-street or alley jostling and pushing one another in a foolish manner. They spend much time in this aimless fashion, their natural faculties neither seeing, hearing, nor feeling the varied life that surrounds them. There is about them no awareness, no acuteness, and it is this dullness that gives ugly mannerisms full play; it takes from them natural poise and stimulation. In contrast, Indian boys, who are naturally reared, are alert to their surroundings. ... This appreciation enriched Lakota existence ... The Indian lived – lived in every sense of the word – from his first to his last breath" (195).

[65]   *The Dream Seekers*, p. 101.

[66]   *The Sacred Pipe*, p. 32.

[67]   Raymond A. Bucko, *The Lakota Ritual of the Sweat Lodge: History and Contemporary Practice* (Lincoln: University of Nebraska Press, 1998), p. 54.

[68]   *Lakota Belief and Ritual*, pp. 83–84. As William K. Powers (1986) points out, the word *ni* is not easily defined. Along with *sicun*, *tun*, and *nagi*, the notion of *ni* is often described as "constituting a belief in four souls, or at least, four aspects of one's soul." Powers argues that this is inadequate, not only because of the ethnocentric value placed on "soul" as a criterion for validity, but also because the Lakota concepts describe a life-process, rather than being static elements. To make the Lakota concepts clearer, Powers makes an analogy between the four Lakota words and creating a fire, in which the *tun* is the tinder, the *sicun* is the spark, the *ni* is the flame, and the *nagi* is the smoke (134–136). In turn, we may say that the tinder is the body, the spark is the breath of life, the fire is the conscious mind, and the smoke is one's ghost.

[69]   *The Vision Quest of the Plains Indians*, p. 133.

[70]   "Lakota Religion in the Nineteenth Century," p. 35.

[71]   *The Dream Seekers*, p. 106.

[72]   *Lakota Belief and Ritual*, p. 85.

[73]   In *The Sacred Pipe*, Black Elk actually stipulates that the assistants move to set the pole in the "east." But insofar as the West was the "first" direction founded by the Four Winds, it would stand to reason that the ritual pacing between the four poles should begin with the western pole. So why does Black Elk start with the eastern pole? It may very well be the case that Black Elk was being true to his Heyoka calling. In which case, Black Elk may have intentionally told Neihardt the opposite to what a non-Heyoka account would have said.

[74]   *Lakota Belief and Ritual*, p. 85.

[75]   *Oglala Religion*, p. 92.

[76]   *Lakota Belief and Ritual*, pp. 85–86.

[77]   *The Sacred Pipe*, pp. 57–58.

[78]   Ibid., p. 58.

[79]   *Land of the Spotted Eagle*, p. 14.

[80]   *Speaking of Indians*, p. 59.

[81]   *The Dream Seekers*, p. 119.

[82]   *Speaking of Indians*, p. 59.

[83]   Vine Deloria, Jr. and Sarah Olden, *Singing for a Spirit: A Portrait of the Dakota Sioux* (Santa Fe: Clear Light Publishers, 1999), p. 203.

[84]   *Lame Deer, Seeker of Visions*, p. 15.

[85]   *The Sacred Pipe*, p. 107.

[86]   *Black Elk Speaks*, p. 182.

[87]   Ibid., p. 112.

[88]   Beatrice Medicine (1987) argues in "Indian Women and the Renaissance of Traditional Religion" that the intent of ritual participants is even more important when done in a more complex modern world. Medicine writes: "The ritual context is an important one in which to understand individual motivation. We must ask why an individual participates in a naming ceremony or a *hunka* ceremony or a *hanbleceya* (vision quest). Is he doing this for the good of the *tiyospaye*, or does he feel he needs to do this in order to be recognized as a person? Is participation in these ceremonies a sincere attempt to change a person's life-style, or is it merely a sign or ethnic marker?" (166). Medicine then states the reason for such pressing questions a little further on: "It is important to understand individuals' reasons for participating in ceremonies if we wish to chart the direction in which our society will be going" (167).

[89]   Ibid., p. 114.

[90]   Ibid., p.114. Frances Densmore (1992) corroborates this in *Teton Sioux Music & Culture*, when she wrote, "Dreams were sought by the Sioux, but it was recognized that the dream would correspond to the character of the man" (157).

[91]   Ibid., p. 115.

[92]   *The Sacred Pipe*, p. 62.

[93]   *The Sacred Pipe*, p. 64.

[94]   *The Dream Seekers*, p. 121.

[95]   Joseph Epes Brown, *Animals of the Soul: Sacred Animals of the Oglala Sioux* (Rockport: Element, 1992), p. 56.

[96]   *Speaking of Indians*, p. 60.

[97]   Julian Rice, "*Akicita* of the Thunder," in *The Black Elk Reader*, ed. Clyde Holler (Syracuse: Syracuse University Press, 2000), p. 59.

[98]   Ibid., p. 60.

[99]   "Lakota Belief and Ritual in the Nineteenth Century," 27.

[100]   Patricia Albers and Seymour Parker, "The Plains Vision Experience: A Study of Power and Privilege," in *Southwestern Journal of Anthropology*, Vol. 27, No. 3, Autumn 1971, p. 206.

[101]   *Oglala Religion*, p. 58.

[102]   *Teton Sioux Music & Culture*, p. 157.

[103]   *Black Elk Speaks*, p. 187.

[104]   *Lame Deer, Seeker of Visions*, p. 242. Frances Densmore (1992) says of the Heyoka ceremony that it "was a ceremony of public humiliation in which the man who had been selected by the thunderbirds to receive a manifestation of their presence in a dream voluntarily exposed himself to the ridicule of the lowest element in the tribe. ... The superficial and unthinking heaped their scorn and derision upon him, but the wise of the tribe understood that, to the end of his life, that man could command the powers of the sky to help him in his undertakings" (158).

[105]   *Teton Sioux Music & Culture*, p. 161.

[106]   *The Sacred Pipe*, p. 66.

[107]   *Black Elk Speaks*, p. 198.

[108]   "Lakota Religion in the Nineteenth Century," 39.

[109]   *Black Elk Speaks*, p. 203.

[110]   "The Plains Vision Experience," 207.

[111]   *The Opening of Vision*, pp. 172–173.

[112]   Carl Jung (1989) experienced this sensation during his vision, which began this essay. Specifically, Jung feels himself transform as he approaches the entrance to the temple floating out in space with him. Jung then states, "As I approached the steps leading up to the entrance

into the rock, a strange thing happened: I had the feeling that everything was being sloughed away; everything I aimed at or wished for or thought, the whole phantasmagoria of earthly existence, fell away or was stripped from me – an extremely painful process. Nevertheless, something remained; it was as if I now carried along with me everything I had ever experienced or done, everything that had happened around me. I might also say: it was with me, and I was with it. I consisted of all that, so to speak. I consisted of my own history, and I felt with great certainty: this is what I am. 'I am this bundle of what has been, and what has been accomplished'" (290–291).

[113]   *Homo Aestheticus*, p. 63. Albers and Parker (1971) observe with regard to the vision quest: "Given the widespread occurrence of visions in North American societies where hunting and/or warfare are highly developed, a number of authors have suggested that the search for power served to reduce anxiety in situations of uncertainty and danger. They argue that because anxieties are likely to endanger the successful performance of activities vital to the society, the vision experience can be viewed as a mechanism which instills confidence in its members and thus maximizes mastery over their environment" (205).

[114]   *The Opening of Vision*, p. 173.

[115]   *Land of the Spotted Eagle*, p. 22.

[116]   *Memories, Dreams, Reflections*, p. 291.

[117]   *Lakota Belief and Ritual*, p. 102.

[118]   Look at note 68 for an analysis of the three aspects of the "soul."

[119]   *Lakata Belief and Ritual*, p. 71.

[120]   Ibid., p. 106.

[121]   Ibid., p. 71.

[122]   *Land of the Spotted Eagle*, pp. 197–198.

[123]   *Lakota Belief and Ritual*, p. 117.

[124]   Ibid., p. 113.

[125]   James Walker (1991) observed in a letter dated 1912 to Clark Wissler, an anthropologist at the American Museum of Natural History, that the frequent reference to Wakan Tanka by the Lakota was a recent adaptation of the Christian concept of " Jehova" into their own language. Walker states: "I now find that at the present time, to the younger generation, this term [Wakan Tanka] expresses a concept of Jehova while to the older Indians it expresses a concept of the being that in former times they titled *Taku Skanskan*, and in still older times, in the language of the shamans, was simply *Skan*" (31).

[126]   *Land of the Spotted Eagle*, p. 164.

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David Martinez

PIERO TRUPIA

THE ONTOPOIESIS OF THE DWELLING: ART AS CONSTRUCTION OF A HUMAN SPACE

If we mean by immaterial that which is not an "object", object meant in the ordinary sense, that is, sensibly existing and analytically identifiable and therefore independent from the subject who has defined and described it, it becomes apparent that the universe in which we live and exist is mostly populated by "non-objects". And therefore we become aware that the immaterial is more common than the material.

Edith Stein, the pupil closest to Husserl, developed an independent phenomenological insight concerning immateriality. She reconsidered the epistemological status of psychology which was to be considered a *Geisteswissenschaft*, a science of the immaterial. In the words of Angela Ales Bello, "Everything that appears to us ... is a phenomenon which can be examined so that we can catch the essence of the manifested thing. 'Everything' involves both the external and the interior world. All we have to do is allow phenomena to show themselves" (Angela Ales Bello, Presentation of Edith Stein, *Psicologia e Scienze dello Spirito. Contributi per una fondazione filosofica*, Città Nuova Editrice, Roma. 1996, p. 9).

Fortunately the positivistic and materialistic approach, fashionable in the nineteenth century but still having its grip on many, has lost its lustre. So we can now rationally talk of immaterial things such as the meaning or the message of a painting. To do so we must rely not only on our senses and material experience but also, and principally, on the regulative power of our mind and on the sensibility of our consciousness. These produce specific tools – concepts, categories, heuristic models and inter-pretative patterns – for shaping our encounter with reality via experience and meditation and therefore catch the meaning of things whatever their status is. One example is perspective, commonly used for representing reality in painting.

It is worth remembering that perspective transforms the reality under observation in order to make it more real. One instance of this is Veronese's great painting *Le nozze di Cana* (1563, now at the Louvre). By means of the perspective embodied in the pictorial representation, the seer is *within* the painting. He is in each of the many points of view of the multiperspective apparatus of *Le Nozze*. This was an innovation of Veronese: replacing the traditional single point of view – the medieval

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perspectiva naturalis renewed by Paolo Uccello and by Piero della Francesca – with many view points, the *perspectiva artificialis*, which actually is a multiperspective.

A series of other innovations along the same line followed: optical illusions, flight of columns, foreshortened views, fake domes, *trompe l'oeil*, anatomic distortion as in the *Giant's Chamber* by Giulio Romano in Palazzo Te in Mantua. An artificiality used for a better rendering of reality.

This was a persistent, long held attitude of painters even in ancient, prehumanistic times. Some examples are: the Byzantine non-perspective and the reversed perspective of the icons and Leonardo da Vinci's aerial perspective. This last was later picked up and developed by the impressionists in order to render the effect of light over objects, transforming them into pure colour brightness and shimmering light. Lastly Cézanne, and after him the expressionists, abandoned any form of perspective, since their aim wasn't that of representing material reality under whatever form, but that of representing its presence in the painter's and viewer's conscience. The painting becomes a conscious content as images are thought to be a representation of a "phenomenon" before any categorical or conceptual consideration of it. What is the use of these representations, deprived as they are of the formal characteristics of real things? Sartre reassures us when he says that "... truth is no more a correspondence to an external object. We live in a world of representation. The criterion for truth is now a correspondence between representations." (Jean Paul Sartre, *L'imagination*, P.U.F., Paris, 1936, p. 102). This is to be accepted only in that representations are a content of consciousness.

UNREAL BUT TRUE MENTAL THINGS

Another, not so different insight into this consciousness-content proper for interpreting expressionistic or deconstructed painting, is that of Merleau-Ponty. "There are sensations which are states or ways of being of the subject and, just for this, they are *true* mental things. The perceiving subject is the place where these things are and the philosopher describes these sensations and their substance as he would describe the fauna of a far away country. He is not aware that he is perceiving himself" (*Phénoménologie de la Perception*, Gallimard, Paris, 1945, p. 240).

Perspective is therefore a useful tool not only for painting, but also for apprehending reality. Indeed, painting is an education program for the

seer to apprehend reality. The phenomenological approach is distinct for catching the essence of things through intuition.

A good definition of phenomenology is given by Maurice Merleau-Ponty in the *Avant Propos* of his *Phénoménologie de la Perception* (op. cit.). "Phenomenology is the study of essences ... it is a philosophy which puts the essence once again within the existence ... man and the world can be understood starting from their factual being. It is a transcendental philosophy which puts off for a while the drive to categorize which is a natural attitude of man in front of the world. Nevertheless the world remains present even before it becomes an object of categorization. The aim is to find a way to get immediately and naïvely in touch with the world. ... It is the attempt to describe our experience directly, as it is."

This is the way for the phenomenological approach to make what is immaterial – the content of our consciousness – a real object. This can only be the result of the combination of the contents of consciousness and the universal proceeding of the same consciousness that make the reception of reality general and necessary, that is, transcendental. This result is appreciable, for instance, in the repeated representation of the *Montagne Ste. Victoire* by Paul Cezanne, each time producing a different, new and absolutely true representation of the object. The different successive versions of the same object, the *Montagne*, come from differing, successive states of consciousness of the same object. Even in every single painting of the *Montagne* you can see the series of states of consciousness synchronically present on the canvas. They are the result of the successive visions of the object even during the creation of each painting. This appears to the viewer as a mosaic of visions as stated by Maurice Merleau-Ponty in his work *Le Doute de Cézanne* (1948).

THE TRUTH OF TOGETHERNESS

Things tell us more if they are together. Even isolated they can be together with space and within time. Remembering the famous athanasian definition of God, things also may be "alone and yet not solitary". Bonaventura Tecchi told us that even the most beautiful fountain loses its beauty if dry. He added that the two fountains in St. Peter's square are more beautiful than they would be if separated. Solitary things tell nothing and are mere debris, superfluous, "*de trop*" in Sartre's words. A single fountain in a piazza is not solitary if it is in discourse with the space and things around, that is if the piazza is a real piazza. Christian Nobert-Schulz calls

things which are in discourse with each other and with ambiance a "gathering".

Let's come back to Sartre.

Antoine Roquintin, the main character of Sartre's *La Nausée*, wasn't able to see any gathering and consequently could not catch the meaning of the world around him. He was even lacking the power and capacity to give names and meaning to things, the first of Adam's endowments and duties. In Roquintin's view, "Words had disappeared and with them the meaning of things … the difference between things was a mere illusion, a varnish. … Too much … everything was arbitrary. … Me too, I was too much … I could commit suicide … but also my death would be too much" *(La Nausée*, Gallimard, Paris, 1938, p. 178).

But even the miserable Antoine had, sometimes, as in a flash of lightning, the experience of a meaningful world; of the things around him being together, gathered, in discourse with each other. He was also at times able to tell the difference between gathering and non-gathering scenes.

He had just seen a portrait in the town gallery. It was absolutely uncommunicative even though the work of a great master. He discovers afterwards that the portraited person was in his life an unusually short man and that the painter had altered the dimensions of everything in the depicted scene in accordance to the figure's shortness. A trick. Not a real honest inherence between things; not a true representation of a piece of the world.

Leaving the gallery, he crosses the front garden and, when at the gate, he has the perception of something like a call. He turns back and he says "at that very moment the garden smiled at me … it was trying to tell something … maybe to reveal to me the secret of existence … I would have said that things were now thoughts which stopped halfway, forgetting what they had thought …" (p. 190).

Inherence is between the gathered things and it must also be in the seer's mind. Roquintin hadn't been able to return that garden's smile. This was not true for Werner Heisenberg. He recounts that beyond the appearance of the atomic structure he was able to make out an internal world of mysterious beauty. The same happens when in front of a Greek temple you guess that within it, invisible from outside, a shrine contains a divinity. For Heisenberg the search for beauty was the same as the search for scientific truth.

Subrahmanyan Chandrasekhar, an astrophysicist, takes his inspiration from the equation: simplicity = beauty = truth = order. Forgetting this

equation generates a feeble aesthetics, a side product of feeble thought. Theodor Adorno was the standard bearer of this drift. He identifies order as political power and charges art with the duty of contesting both order and political power. In his words, "art is a magic free of the lie of being truth … art's duty is therefore to subvert order with chaos" (reported in the review by Giovanni Reale of: Maria Bettetini, *Ordine, musica, Bellezza*, Rusconi, Roma, 1992. In *Il Sole 24 ore libri*, 19.4.'92). Heidegger had the opposite view. Let's hear his description of a simple jug: "To be a jug for a jug is the act of pouring water … in the poured water you can see the source. In the source you can see the rock and in the rock the sleeping earth waiting for the dew and the rain. In the water of the source the nuptials of sky and earth are celebrated" (*Saggi e Discorsi*, Mursia, Milano, 1976, pp. 114–115). Christian Nobert-Schulz adds to these words: "The semantics of all things is … revealing life in its various aspects … Things gather the world and can themselves be gathered to form a microcosm" (*Genius Loci. Paesaggio Ambiente Architettura*, Electa, Milano, 1996, third ed., pp. 168–169).

THE COMPLEX SIMPLICITY OF STILL-LIFE PAINTING

Still-life painting is the representation of this gathering and of the most ordinary things being gathered. Still-life painters do this directly, that is, without any need of engaging heroes and gods or of creating extraordinary mythological theatrical historical scenes; they put on stage directly the heart of the matter. The complexity or simplicity of a still-life painting makes no difference. Cézanne's *Jug of milk and fruit on a table* is more complex than Giacometti's *An apple on a table*, but the gathering they create has the same semantic value. Giacometti's apple gathers space around it.

Let's have a look now at a very complex artistic object, *The calling of St. Matthew* by Caravaggio in San Luigi dei Francesi in Rome. Matthew, a tax collector, is at his working table with some members of his staff: a guard, two accountants and a young boy, probably a relative of Matthew's on a visit (his right arm rests on Matthew's shoulder). Christ, accompanied by Peter, has just passed the threshold. He extends his right arm to summon Matthew and points him out with a gesture which is a quotation from Michelangelo's creation of Adam. Matthew looks at him with a perplexed expression, and points at his own breast showing incredulity. The guard professionally looks at the visitors, weighing up their reliability and wondering whether to intervene or not. The accountants are totally

unaware and concentrating on counting the money on the table; their fingers are hooked over the coins whose glow sheds a gloomy light on their faces. Strangely enough Christ's head and arm – the only visible parts of his figure – float in the air against a shaft of darkness. This is next to a shaft of light which is a common feature in Caravaggio's painting. This arrangement of light and darkness is a *symbolic object* referring to grace and sin. The window in the background gives no light at all as another symbol recalling the blindness of this world.

Central to the painting's semantics is an isotopy (recurrence of arguments or *topoi*) and an allotopy (negation of arguments). The isotopy involves the faces of Christ, the young man and Matthew with a graduation of light; the allotopy regards the posture of the three. Christ's weight is forwards, symbolizing the calling; Matthew's weight is backwards, symbolizing reluctance to answer. The young man balances the two and is himself weightless. All these correspondences drive us away from a mere report of an event and guide us to the semantic artistic value of it. What is featured in the painting is a play of inherences; a gathering of objects, space and light as in a still-life. Still-life is therefore a model for painting, a feature for the gathering.

The Essence of Still-life

One cannot be satisfied with the work of the majority of art critics. Most of them are good philologists and tell us a lot about the derivation of one painting from others; about the inspiration the painter drew from other painters; about the influence of historical and cultural events in the context. They usually explain the story displayed on the canvas and interpret for us the symbols. But all this is a contribution of little use for the understanding of the single work, since all painters and paintings are in history and are interconnected to some extent; most of them display symbols and stories.

According to another approach, technical aspects of the painting, especially the innovations, if any, are analysed and this is of course of interest, but not so important in itself. It is of some import only if it is a substantial aspect of the painter's language or style, provided it involved a semantics of its own as in Picasso's successive artistic periods.

Some critics try to catch the peculiar message of a painting, but they do this by telling us what this message tells them, assuming their personal response to be universal. The majority of them describe each particular painting in terms of the general features of the art of painting, that is, in

terms of techniques, style, and genre. If you substitute the name of the concerned artist with another, the description and interpretation works equally well. Very few try to single out the peculiar vision and message of an artist.

Let's now see what the contributors have to say with regard to the catalogue of the exhibition *La Natura della Natura Morta. Da Manet ai nostri giorni* (The essence of still-life painting. From Manet to today), Electa, Milano, 2001, held in Bologna, at Galleria d'Arte Moderna, 1st of December 2001–24th of February 2002.

The critical contributions to this catalogue give us some hints for the interpretation of a still-life genre, but unfortunately they are not fully developed. In any case, I will take my starting point from these hints and then try to fully search for the characteristics of a still-life genre. It is my personal view that painting in general is a representation of objects in that they are existents and consequently it is not relevant what the objects are, whether animated or unanimated, natural or artificial, humans, heroes, gods. Lastly I will apply this interpretation to Giorgio Morandi's painting.

The Origin of Still-life Painting

Renato Barilli in his contribution to the catalogue maintains that still-life painting first appeared in the modern era, that is, in the fifteenth century, but it was in the second half of the nineteenth century that it spread and gained its stylistic autonomy. But not unequivocally.

In the beginning still-life was an expression of the cult of nature fashionable at that time and not a way of representing reality in order to have an insight into it.

The aim of attaining a perfect and also vivid copy of natural objects was firmly held from the Greek period when Zeusi was celebrated for having painted a grape which induced birds to peck at its berries (Plinio il Vecchio, *Naturalis Historia*, XXXV, 65). We can easily see why Plato (*Republic*, X) censured this mimicry-painting arguing that when producing such representations painters don't need any knowledge of things but only a knowledge of their appearance.

In 1850 Jean Cocteau's manifesto proclaimed painter's freedom from mimesis. In his own words "*Trompe l'oeil* must give way to *Trompe l'ésprit*" (in *Cahiers d'Art*, 3–5, 1932, p. 125). Nearly at the same time Carl Einstein declared that it was time for Zeusi's grapes and Pygmalion's

life-size dummy to be transferred to the Crevin museum (*Anmerkung*, in *Cahiers d'Art*, 3–5, 1932, p. 141).

Théophile Thoré denies the stillness of the still-life saying that everything in it breathes, lives and continuously metamorphosizes (in *Musée de la Hollande*, II, 1860, pp. 317–318). This refers to a still-life painting living in the seer's consciousness or *Erlebiniss*.

In Gian Casper Bott's contribution to the catalogue we are reminded of the naivety of some renaissance painters who used to put in their still-life paintings celestial globes, astrolabes and navigation instruments as a synecdoche of the universe. But in such a way they created only a symbolic representation – via *ratio facilis* – whilst ordinary objects give us a direct representation of the universe's constituents and of their inherence – via *ratio difficilis* – that is through artistic working-out.

Everything in Painting is Still-life

Mature still-life painting doesn't need heroes and gods to tell us about reality. When looking at the painted scene of a human event, we discover that limbs of humans pictorially interact as if they were objects in a still-life painting. Everything in a still-life or in a painting of another subject is there only as solid matter, geometrical figure, portion of space, lines, colours, contour, outlines, shapes in general. All of these separate things produce a pictorial meaning if they make a gathering, in Christian Nobert-Schulz's words. When we as seers catch this gathering and it resounds in our consciousness we 'identify' with the painting and, beyond it, with the reality it refers to. Identification as well as gathering are categories given by Nobert-Schulz with reference to architecture.

It is worth being reminded that the semantics of 'identity', 'gathering' and 'inhabiting' refer to something outside the painting, which is independent from the factual world it features, whether made of apples, jugs, heroes or gods. We as seers identify with the pictorial space and spiritually inhabit it.

The dialectics between the being and the many is the greatest metaphor for all human stories. This is an uncompleted drama of thrust to separate and nostalgia for what was left, that is, the impulse to reunite. Gathering tells us of this drama, of this untold theme of every narration. In Vladimir Propp's words this is the *fabula*, whilst the particular featured event is the *plot* (*Morphology of Folktales*, firstly published in St. Petersburg, 1928). Every single narrated story is interesting because of the new plot,

but we identify with the event because of the sempiternal fable which, like children, we want to hear again and again.

GIORGIO MORANDI'S MINIMAL PLOT

Giorgio Morandi in his painting does without anything that is not strictly necessary for recalling the *fabula* and therefore he reduces his plot to the lowest existents, which nevertheless gather and make the fable appear so that we identify with it.

At the beginning of his career, in the twenties, he created a few self-portraits. Afterwards he depicted only flowers, houses, trees and material objects, the simplest and also the most familiar ones, namely bottles, jugs, cups, toy trumpets. This is to remind us that the being of which things are testimonies is not remote, it is amongst us: in our kitchen, in our breakfast room.

He used to buy these poor objects for little money at the junk dealer or sometimes he picked them up from the road, even from the trash. They were for him the epitome of everything that exists and which tells us – if looked at in the proper light, if arranged in the right disposition – of the womb from whence they came and where they as we ourselves long to return, wish to dwell.

Discussing Degas' way of working, Anna Teresa Tymieniecka reminds us of all the art, art craft and effort "to finally conjure an instant ... to capture the very instant of transformation from a 'real' 'everyday' pedestrian appearance to the sublime of canvas" (A. T. Tymieniecka, *The Aesthetic Discourse of the Arts. Breaking the Barriers*, in *Analecta Husserliana*, vol. LXI, Kluwer Academic Publishers, Dordrecht/ Boston/London, 2000).

This is true with Morandi. He broke the barriers between the existents and between these and the being.

MORANDI'S CONSCIOUS PAINTING

Morandi's painting is a representation of a life-world of his own and it is, at the same time, a vision of the entirety of reality. Once a painting is completed, it is, at the same time, a life experience of the painter and a vision of him shareable by every viewer. This vision was suggested to him by the most ordinary, trivial objects: bottles, jars, a small ball, a toy trumpet. He used to arrange them on a table in his studio at via Fondazza

in Bologna. Over time he would gradually draw inspiration from the objects, through a continuous observation of them, continuously re-arranging them, catching the most subtle light effect on them. At the right time – even after a couple of years – he decided to put them on a canvas.

What we see in a Morandi still-life painting, whether jugs and bottles or houses and trees in a countryside, is a sequence or rather a regression of layers of objects gradually losing their solidity and finally seemingly merging or better collapsing into the background. This is the general feature which, at first glance, gives the impression of repetitivity and monotony. But at a second glance every painting, even with the same staged objects, is unique. This uniqueness is the result of the syntax of Morandi's paintings, and of painting in general. Syntax means here the arrangement of the objects – whatever they are, bottles, heroes or gods or even geometrical entities as in abstract painting – the play of light – which is an object itself – the position and appearance of the objects against the background and in space. Not space in general but that particular space, built in that painting, generated by those objects, light and background being also 'objects'.

In summary, Morandi's work throughout his artistic life is a discourse in progress. Every painting, through subtle but visible variations, tells us something about our existence by showing us the things as gathered existents: A diachronical illustration with no two paintings equal. He painted the same subject again and again had something new to say in each painting and in a different wording. Without knowing, he acted according to the model of phenomenological eidetic variation.

In the development of his discourse we can notice three parallel changes: in the grammar of the sign within the pictorial code; in the semantics of the signifier within the language, and in the poetics of the word within the style. Correspondingly you can see in his painting over time volumes appearing less solid, becoming more and more soft, losing their solidity; the assembly of the objects is sometimes compact, sometimes loose; light sometimes licks things, sometimes bites them. This makes Morandi's paintings different from each other and in constant evolution throughout his artistic life.

Michel Emmer, a mathematician, maintains that an inherence of forms can be art and that this is as rigorous as a mathematical truth. He quotes Max Bill from *Die Mathematische Denkweise in der Kunst unserer Zeit* (1949). "They are not only beautiful forms but thoughts, ideas, knowledge expressed in forms … [a representation of the] primeval structure of the

world" (in *Reset*, May–June 2001, p. 60). This inherence of forms, light and space is 'discourse' in Anna Teresa Tymienecka's language.

What does Morandi have to say to us? A simple truth: the existents – the objects he paints – which came out from being, long to return to it.

There is continuity of light effects despite the increasing blurring of the objects going from the foreground to the background. Bright and strong light on the objects in the foreground, gloomy and shaky light in the background. This gloominess and shakiness is a semiotic signifier for a world which just opened to let things come to existence but which is ready to call them back and close up again.

This is a continuity which goes from the oneness of being to the plurality of individuals, from the volcano to the lava but also from the offering to the asking back.

The background in Morandi's paintings is generous and greedy; hospitable and menacing. The same as the universe in which we live. Morandi's vision is rendered in a language of signs, or 'signifiers' (in the language of semiotics), which are ordinary, mundane objects – jugs and bottles – displayed with the same rigour as in a Piero della Francesca scene. We can find this wherever we look in painting but not with the same determination as in Morandi. He refers to trivial, ordinary objects just to give evidence of the universality of the paradigm 'existents-being'.

THE CAREER OF AN ARTIST TOWARDS ELEMENTARITY

We can notice a continuous evolution in Morandi's artistic life. He began as a metaphysical painter following the fashion of the moment. Over time he changed tack and joined the '*back to the old order*' movement. With a touch of his own, that is a strong construction, as in Piero, and, at the same time, a deconstruction, typified by the objects losing solidity and light, progressively darkening the further they approach the background. A language which is creatively contradictory aiming to telling us the eternal tale of being and existents. A tale bound to disappoint us since it recounts to us the attempt of existents to be *per se*; to do without being; to have a life independent of it. This is a metaphor for the human condition.

Morandi, in the beginning, that is in the thirties, used to place his objects on a flat surface with clearly defined front and back edges and against a background similarly well defined. Over time this same composition progressively changed. First the front edge becomes more and more blurred; later the back edge and even the surface, become almost indistin-

guishable from the background. The background, the table, the objects nearly merge into a single entity. The background, like Cronos, devours the existents which had been trying to gain an individual, independent existence. The oneness reabsorbs the many. A good example of this is the same bunch of flowers in its four, successive versions, now in the Morandi museum in Bologna. The last one, painted in 1964, the year of his death, is hardly distinguishable from the background.

HEROES, GODS AND OBJECTS OF ALL SORTS

Someone could ask, why such a solemn message – the oneness and the many – and such a poor signifier, bottles and jugs? Why not humans, heroes, gods? In order to answer this question we need a classification of objects in painting as follows.

Natural objects following the old, naïve attempt to imitate nature (absolute mimesis) or as in contemporary pop-art.

Symbolic objects which, as it is known, stand for something else, far away or absent. This is the skull in front of the repentant Magdalene.

Metaphysical objects by which the painter intends to represent the totality. These are the hills in gothic or byzantine paintings.

Ludic objects which originate from the manipulation of natural objects in order to amaze the seer or show him an unusual aspect of reality. Ludic is also false perspective, confusing artifice, satirical distortions, surprising mannerism. Ludic objects are common in the paintings of Goya, Dalì, the surrealists.

Magic objects such as those created by the painters of the magic realism pictorial movement, a definition issued by Franz Roh, when interpreting Carlo Carrà's painting *Ii pino sul Mare* (1921). Magic objects in a painting are apparently not interrelated but as a whole they evoke something absent.

Parmenidean objects. This is a definition highly suitable for the objects present in Morandi's paintings. They evoke the being in whom they are inherent.

Parmenidean objects are different from metaphysical ones. These are existents separate and distant from being and they show their *Dasein*, whilst the Parmenideans show their inherence in being and they are a *Seiende*. The objects in Morandi's paintings 'declare' their incompleteness

due to their separation from the oneness. Being so they remind us of the two fundamental, eternally arising and never answered questions:

– *Why being rather than nothing?*
– *Why the many and not the one?*

Morandi doesn't even attempt to answer these questions which he perceives without, perhaps, a clear or conceptual awareness of them. Morandi's poetic vision stems from his belief that the world is open to our knowledge if we look at our consciousness where the world is present. He firmly believes that existents through their forms of togetherness and through their inherence in being remind us of the two questions. He didn't share the nihilistic philosophy widely spread in his time. The order visible in his work is the same as that displayed by the Renaissance masters: the cosmic order of the universe itself. It is present in every part of the reality however small and marginal it may be. Bottles, jugs and toy trumpets when gathered tell us that the universe is united, uniform and rational and that a being beyond the existents sustains the existence of everything that is. Existents are banished from being but not thrown away – *geworfenr* – into an obscure, absurd existence.

'FINAL OBJECTS' AND 'COMPLETE NOTIONS'

This is the 'order' he believes in. The trivial things he stages on his canvasses are letters of an alphabet, words of a text. They make 'discourse' with subtle changes in form and in illumination; by means of their absolute and reciprocal position in space; through their distance from and their vicinity to the background. A discourse which is differently formulated in each painting as an attempt to express a clear unspeakable message. Morandi's art is precisely his mastering of this communicative code, the terms of which are what Chekhov calls 'final objects'.

Kant was aware of them as he talked of objects which exhibit aesthetic ideas while expressing rational ideas. While not being concepts, nevertheless they are able "to trigger the rational faculties … they enliven human mind and open in front of it a boundless space where similar representations are present" (*Critica del Giudizio*, Laterza, 1982, p. 49). Kant's idea is that there is an aesthetical oath to the truth which reminds us of the *claritas* as *splendor veritatis* which Thomas Aquinas, after Plato, considers the special feature of beauty. In the *Critique of the Judgement* a way is shown which moves from sensibility, passes through perception and

reaches the concept. This appears in the pictorial experience particularly with Morandi whose aim is to *show* us a truth.

Perception doesn't give us reality in its truth, since it is bound to the contingency of experience. Nevertheless it gives us a genuine reality if we perceive the same thing in differing conditions. At last the thing reveals to us its beingness; it is now a 'complete notion' as defined by Peter Strawson, following Leibniz.

A complete notion is "every monad's view over the entire universe from its particular point of view" (Peter Strawson, *Individuals. An essay in descriptive metaphysics*, Methuen & Co. Ltd, London, 1959, p. 120). Morandi's objects in his canvasses are complete notions. Again in Strawson's words "their being in this way is a universally exhaustive description which guarantees the uniqueness of its semantic application" (op. cit., p. 120). Morandi's objects are semantic 'individuals'; they talk to us instead of being talked about by us. Their semantics are rooted not only in the object itself but in its relation with other objects in the same painting, with the space, the background, the light. This painted light surrounds the objects in the same way seawaves surround and lap around a rounded rock. At the moment when we feel touched by this same light we are sure that the painting is talking to us. It is no longer we who establish the meaning of what we are seeing – as it is with ordinary mundane objects – but it is the objects themselves in the painting, singularly and as a whole – as a discourse – that proclaim their meaning.

Eugenio Montale, a poet whose poetical vision is to some extent near to that of Morandi, talks of "That word which precisely outlines/ our shapeless soul and through letters written in fire/ declares it, so that it would glow as a crocus lost in a wasteland" (*Ossi di Seppia*, Mondadori, Milano, 1927). Morandi's objects are that crocus.

MORANDI RECONSTRUCTED

We can also share, up to a point, Morandi's creative experience. We can do this by means of Husserl's 'eidetic variation' procedure. What you must do is change the conditions of perceiving your object. In this way you can catch what is permanent through the variations, and this is the essence of the observed thing.

Something similar happened to Raymond Carver as he reports in his *The Art of Writing* (1985). In commenting on Chekhov's writing experience he quotes: "Suddenly everything was clear and evident ... with a touch of mystery and a revelation at the same time. ... Everything can

be absolutely astonishing, a sunset as well as a worn-out shoe. If you describe ordinary things with the greatest precision ... objects acquire an incredible power upon you."

Let's go now to the repetition, up to a point, of Morandi's pictorial experience. Let's pick some Morandian objects such as bottles, jugs, cups, toy trumpets and let's arrange them on a table against a background made of a brown coloured canvas. Then let's begin to shed some light on them varying both colour and intensity of the light and rearranging the objects again and again and going on varying the lighting in colour and intensity. At a certain moment something like an absolute or Parmenidean object appears. The composition is ready to be put on a canvas.

IDENTIFICATION AND GATHERING IN POETRY, IN ARCHITECTURE, IN URBAN LANDSCAPE

In order to stress the universal scope of the double category 'identification and gathering', I will apply it to two famous poems never read until now in this light. They are *A Winter Evening* by Georg Trakl and the second of the *Duiniser Elegien* by Rainer Maria Rilke. I will next examine some examples drawn from architecture and from urban landscape.

THE POETRY

Italo Alighiero Chiusano defines Trakl's poetry as a "landscape frozen for eternity" (Preface to: Georg Trakl, *Poesie*, Passigli editore, Firenze, 1992, p. 16). Trakl's *A Winter Evening* is like a still-life painting with which the reader identifies and where he finds a gathering as in a painting; a gathering which makes up a place where he would live. The scene is as follows:

The snow is beating against the window, a bell is ringing not far away. The interior of the house is brightly illuminated and in perfect order (*wohlbestellt*). A table is ready for dinner. A threshold, "petrified by the pain" in Trakl's words, separates the warm and shining interior from the cold and gloomy exterior. A traveller who travelled through "dark paths", crosses the threshold. This is because "the golden tree of grace is flourishing/having drawn life from the fresh earth sap". The traveller is admitted to the eucharistic dinner although coming from dark paths. The last verse says: "There, on the table, shines in pure light bread and wine".

Things within the poem's scene gather as they converge towards the
shining table. Snow beating against the window and external darkness
are not admitted; the ringing bell, the vital force of the golden tree of
grace, the traveller are. Repelled or accepted, they semantically converge
– under the form of the symmetrical features of allotopy and isotopy –
and therefore they gather. We as readers identify with Trakl's world since
we too are travellers in search of a place to stay and rest.

Here is the text:

> *Ein Winterabend*
> *Wenn der Schnee ans Fenster fällt*
> *Lang die Abendglocke läutet,*
> *Vielen ist der Tisch bereitet*
> *Und das Haus ist wohlbestellt.*
>
> *Mancher auf der Wanderschaft*
> *Kommt ans Tor auf dunklen Pfaden.*
> *Golden blüht der Baum der Gnaden*
> *Aus der Erde kühlem Saft.*
>
> *Wanderer tritt still herein;*
> *Schmerze versteinerte die Schwelle.*
> *Da erglänzt in reiner Helle*
> *Aufdem Tische Brot und Wein.*
>
> *Georg Trakl (1913)*

IDENTIFICATION AND GATHERING IN RILKE'S POETRY

Identity and gathering in Rilke's poetry is different. Objects don't act;
they just show themselves.

In Trakl's poetry the message is conveyed by means of a grammatical
subject-predicate feature, in Rilke's by means of a subject-adjective form.
In both identity and gathering are equally generated; the configured
places are good places to stay.

In Trakl's discourse 'ontological objects' are staged to express a 'com-
plete notion' in Strawson's words. In Rilke's vision 'Parmenidean objects'
with their attributes show themselves; they directly hint at the being of
which they are an existential specification. We know from Rilke's letters
that this modality of representing things was suggested to him by Van
Gogh and by Cézanne in whose canvasses "things although ordinary or
trivial contain an immense wealth. An apple is … a thing imperishable in

its stubborn existence. … Because of this, things are necessarily beautiful … and being so they give us the meaning of the entire world." (Rainer Maria Rilke, *Briefe über Cézanne*, edited by C. Rilke and H. Wiegand, Petzel Insel, Frankfurt a.M., 1977, p. 32).

'Angel' is the 'thing' Rilke puts on stage in his second *Duiniser Elegie*. He labels it as 'frightful' (*schrechlich*). Rilke 'compounds' the thing 'angel' by putting together some of its attributes in the form of adjectives and metaphors and going back, as in an anabasis, from the adjectives to the substantive, from the qualities to the subject, from the existence to the essence. We identify with the angel but, being mortals, only in a precarious way. "*Wie Tau von dem Frühgras/hebt sich das Unsre von uns, wie die Hitze von einem/heissen Gericht … weh mir: wir sinds doch. Schmeckt denn der Weltraum,/in den wir uns lösen, nach uns?*" Nevertheless we identify with the angel as we are driven towards its essence by its attributes which are present in our *Erlebniss*.

This is how, in the second *Duiniser Elegie*, an angel's attributes gather in its essence: "*Fruhe Geglückte, ihr verwöntender der Schöpfung/ Höhenzüge, morgenrötliche Grate/aller Erschaffung, Pollen der blühenden Gottheit,/Gelenke des Lichtes, Gänge, Treppen, Throne,/Räume aus Wesen, Schilde aus Wonne, Tumulte/stürmisch entzückten Gefühls und plötzlich, einzeln,/ Spiegel: die die entströmte eigene Schönheit/Widerschöpfen zurück in das eigene Antlitz.*"

The center of the gathering is the angel's beauty that the mirror gives back to his face.

IDENTIFICATION AND GATHERING IN ARCHITECTURE AND IN URBAN LANDSCAPE

Another realm of artistic configuration where identity and gathering are central in producing aesthetical emotion is architecture and urban landscape.

We all have in mind Italian renaissance, baroque and twentieth century piazzas, often reproduced in painting, from The *Città Ideale* attributed to Luciano Laurana (c. 1470), now in the Galleria Nazionale delle Marche in Urbino, to the numerous other piazzas in the history of Italian painting up to the contemporary Giorgio de Chirico. In these paintings and in the designs left by architects and town-planners we identify with the designed space as we are given a strong sense of orientation and order. This is reassuring since we are told that we live in an ordered universe, in a *cosmos* governed by a *nous*. When this basic inspiration is replaced

by economics or ideology, even an enlightened one, soulless towns and meaningless landscapes form. Examples of this are *garden-cities* firstly appearing in Great Britain in 1903; *new-towns* (1910) and ultimately (1950) Brasilia. *Garden-cities* and *new-towns* don't gather the space and buildings in them don't gather with each other. Houses are intentionally independent and isolated in order to preserve their privacy. Roads are communication devices and don't convey to a center of urban life clearly marked as the heart of the city. In Brasilia you can't find either orientation or a center. Buildings are 'rationally' scattered all over the land and roads drive to nowhere. Brasilia is a sort of collection of sometimes splendid architectural objects on display in a desert. The sense of dispersion is accentuated by the division of urban space into compartments for the different urban functions, so that a temporary, poor unintentional gathering forms only at the bus station for one hour in the morning and one in the evening at the peak-times of incoming and outgoing commuters.

THE TONALITY OF THE SUBLIME

I conclude with some of Anna Teresa Timieniecka's words that are valid for still-life painting, and generally speaking in art.

"We find expressed in varied ways what human beings feel, to arrest that which is passing away and retain it in a concrete representation … to lift us from everydayness of our practically-bound existence to the ethereal and yet so very strong … tonality of the sublime …" (Anna Teresa Tymieniecka (editor and author), *The Aesthetic Discourse of the Arts, Breaking the Barriers*, Kluwer Academic Publishers, Dordrecht/Boston/London, 2000. The above passage is drawn from the introductory contribution, pp. xi, xiii and from the inaugural essay, pp. 3, 16).

Citing Degas' representation of the *Corps de Ballet*, Anna Teresa Tymieniecka calls the harmony of the scene a 'discourse' which elicits a "correspondence of the separate senses and the respective media – color, sound, touch, movement, vibration, breath, odor" (op. cit., pp. 5, 6).

This is a perfect metaphor for still-life painting. Its magic gives us all the complex world that artists create through a simple offering of the ordinary things present in our life-world.

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FRANK LLOYD WRIGHT'S "ORGANIC ARCHITECTURE": AN ECOLOGICAL APPROACH IN THEORY AND PRACTICE

Frank Lloyd Wright wrote that fortunately there is "a growing conviction that architecture is something with [a third dimension, a depth that] in a spiritual sense may be interpreted as the integral quality in the thing or that quality that makes it integral."[1] What is this quality? It is the quality of life. "The quality of *life* in man-made 'things' is as it is in trees and plants and animals, and the secret of character in them which is again 'style' is the same."[2] In terms that he will use through his career, it is the realization of an "organic architecture."

When Frank Lloyd Wright described his architectural approach as "organic" he meant that it required a focusing upon the unity of the whole lived space, of every component within the building, and of the building with its site, and all these with the individuals who live in that space.

In organic architecture, it is quite impossible to consider the building as one thing, its furniture another and its setting and environment yet another. The spirit in which these buildings are conceived sees all these together at work as one thing.[3]

However, the source of this unity is not the act of building within that environment but the life that is lived therein, or more accurately, from the inside out. Furthermore, he was adamant that neither architecture nor life should be limited to imitations of the past. With the new opportunities available to humanity as a result of the industrial revolution, of the machine in Wright's terminology, we should not allow the past to restrict our vision today.

A key characteristic of our life today is mobility, in terms of ease of information exchange and travel, both facilitated by the products of industrialization, by the new machines. The horizon of human action has been immeasurably extended by new forms of communication and transportation. Locality has become relative to activity rather than vice versa, an Einstein-like triumph over Newtonian space.[4] Beginning with modernism, each domestic activity was performed inside a separate room, or continued from room to room. Now it is the activity that defines the

space, the walls are vanishing – literally as well as figuratively – with the disappearance of isolation within the house, of the separating of activity from activity, of house from environment, of city from countryside.

We speak metaphorically of "going with the flow" – a flow which today Wright emphasized, goes both ways: inside out and outside in. What this fluid image leaves unexpressed, but is the most significant characteristic of our contemporary experience of lived space, is openness. Life is not realized today as something that occurs in privacy but instead in openness, the flow inward and outward of activities and over distances not possible by means of earlier modes of locomotion. From this follows the next most important characteristic: decentralization, or as I prefer to put it, polycentric processes. Our lived space is comprised today of a network of activity spaces which transcend the separating and isolating boundaries (walls) characteristic of the orderings of lived space in the past. This new understanding of lived space is the guiding principle for Wright's house designs and for his proposed new city design which he called Broad Acres.

Architecture should be an expression of the life lived in a particular environment. And life as it is lived today is increasingly characterized by unity, mobility, openness, and decentralization. Together these are the expression of what for Wright was the peculiarly American sense of freedom in the Twentieth Century. Let us now examine in more depth these guiding ideas of Wright's architecture.

Frank Lloyd Wright's architecture is designed to express the idea of the unity of people and place and structure. Whatever does not contribute to this unity is not acceptable. "What is a building without intimate relationship to the ground it stands upon and the inhabitants who occupy it?"[5] The answer for Wright would be that it has the same relation to a living being as a bleached skeleton: what life it once had is now long gone. We are not ancient Greeks or Romans, and our life today is not to be confined within the dead forms of the past.

Before all else, we must recognize that our environment does not have the meaning that it did for the Greeks and Romans. Classical architecture was the imposition of order upon an apparently chaotic world. It was a matter of taking control of their own lives in the face of the unpredictable changes of the world in which they lived. Architecture was and always will be a form of shelter, not only from wind, rain and snow, and extremes of temperature, but for the peoples of the classical world it was also a shelter from the destructive unease or anxiety of living in a world wherein, as they saw it, chance and incomprehensible fate ruled. Their architecture

expressed the ideas, beliefs, and values which were their ways of coming to terms with the mystery and misery of the human condition.

If we are to have a living, "organic" architecture, then we must address our new, changed situation in new ways. Past architectural elements such as the cornice are to be eliminated. So too are exterior curtain walls, to be replaced with changeable, perforatable screens, or in plainer terms, one frames in the interior space with windows which allow movement to and from the environing landscape. It should be difficult to say where the natural surroundings and the built environment begin and end.

We do not feel the conflict between ourselves and the physical world as the peoples of ancient and medieval times did for we have become the masters of its forces in ways that human imagination of even a century ago could not envision. The rise of modern science and technology have given us a new way of looking at the world and making it serve our purposes. We are no less aware of change than the Greeks and Romans. "Change is the one immutable circumstance found in landscape," but for us "the changes all speak or sing in unison of cosmic law, itself a nobler form of change. These cosmic laws are the physical laws of all man-built structures as well as the laws of the landscape."[6] We can thus use nature's laws for our benefit.

Yet we need to go further and see that we are a part of this world and it is a part of us. We must realize that the human being "is no less a feature of the landscape than the rocks, trees."[7] The natural world is not our belligerent neighbor, nor are we divinely appointed rulers of nature. To quote a popular American song of a few years ago, "We are family." A natural architecture would be indigenous, native, would accord with the nature of the ground and the character of the inhabitants.[8] They are "of each other." The place where people live no longer means something divided by walls from other places but *unity* of man, environment, and materials. We can call this way of understanding the place where we live an ecological approach.

The term "ecological" here draws its meaning from the provenance of its original use by biologists and behavioral scientists: "Ecology … expresses in a single word, the idea of all components of a milieu in reciprocal interaction with each other."[9] It is in terms then of this, its primary meaning that I describe Wright's architectural theories and practices as displaying an ecological approach, and not the secondary, derived – and to a large extent, popular – meaning as found in the expression "ecological ethics."

What makes an interpretation ecological in character is not the presence of certain content but its focus upon the interactions between living beings and their environment. The kind of interactions will vary just as much as the living beings and their environment vary. To adopt an ecological approach means taking the vital system of interactions between living beings and their environment (natural, social, personal, spiritual, etc.) as the basic framework of life.

In Frank Lloyd Wright's view, "endless variety and indigenous character would be the effect of terrain and individuality coming naturally together."[10] The architectural setting for life would display variety in unity, each building a background or sympathetic frame for the definite and different life going on within and about it.[11] Integrity now would be found in architecture when environment and building are one. The ideal of unity is realized though "a more intimate working out of the expression of one's life in one's environment."[12] According to Wright, machine power strongly contributes to this end.

Wright foresaw "the inevitable organic nature of the machine ... invincible, triumphant, the machine goes on, gathering force and knitting the material necessities of mankind ever closer into a universal and automatic fabric."[13] The machine's nature is organic because of the unifying of the material necessities of mankind it everywhere produces. But is this form of unification what is organic in organic architecture? Not really. Wright came closer to what the unity of organic architecture means for him when he wrote of "organic design." This is a design appropriate to the modern tools and the materials used, and the new human scale to which the interior dimensions of his houses conform.[14]

Organic unity in Wright's view has its source in life and life's active expressions. It is to be actualized between the activities of its inhabitants and their house, as well as between the house and its natural surroundings. The "within" is manifested as the activities there engaged in. What man does – *that* he has, and what his activity shapes, in *that* he lives.[15] His activities shape interior space, which is in turn made exterior as architecture (*Ibid*. 31). What happens inside the house gives form to a livable interior space and beyond.[16] The unity of space and activities within transcends the separating and isolating boundaries of past orderings of lived space. The space within is instead the unity of man, environment tools, and materials which are then the meaning of each other. "The spirit in which these buildings are conceived sees all these together at work as one thing."[17] More than that, it sees walls, ceiling, floors as component

parts of each other, sees the parts in the whole and the whole in the parts, they are "of each other."[18]

In Frank Lloyd Wright's judgment, an entirely new space-consciousness, a new sense of freedom in space is entering into all of life. "Ease of intercommunication is making ten miles today what two city blocks used to be."[19] It inspires man to go – if he has the means, he goes. What is true for movement of bodies in space is true many times over for the movement of ideas and information today. Mobility is at work upon man and has engendered new spiritual as well as physical values. Freedom of human reach and movement – therefore the human horizon as a sphere of action – has been immeasurably extended by new technology. Just as space now is qualified within the house by our activities and not as before when domestic functions were performed within specific rooms or from room to specific room, locality has become relative to activity rather than vise versa.[20] We can compare this to the triumph of Einstein's theories over Newton's. A new sense of space based upon speed is here, in which space values are changed to time values.[21]

First railways and steamships, then the automobile expanded communication and transport networks so more people, materials, and information were conveyed faster, easier, cheaper and in increasing quantities. Growing at pace with this new mobility was the service infra-structure supplying a vast range of material needs and the support personnel that is required for its operation and maintenance. Increasing complexity and interdependence bolstered by the growth and variety of new technical applications has led to progressively interconnected layers of activity networks until the scale of human activity has been extended from local to regional to global in effect. Release from physical restraints once imposed by spatial distance is now an inspiration for, as well as the implementation of satisfaction of, human needs.[22] What modern life is, architecture now is becoming also.[23]

Space is now activity-space, not a framework which separates and divides activities. What happens within the city and between the city and the countryside because of new forms of communication and transportation now happens within the house. This is the reflection in architecture of the speed of travel and communication characteristic of our mechanized society.[24] It is architecture constructed on the open plan – instead of a building being a series of boxes and boxes inside boxes, it becomes more and more open.[25] The walls are vanishing, disappearing from within the house and from between the house and its surroundings. This Frank Lloyd Wright called "breaking out of the 'cave' mentality."[26] As the

outside comes in more and more and the inside goes outside more, "ground and building will thus become more and more obvious as directly related to each other in openness and intimacy."[27] This openness is in turn "a good pattern for the good life lived in the building."[28]

When we add openness to mobility, the result is decentralization. "Decentralization," Wright stated. "is underway."[29] It is growing everywhere.[30] The motive force of decentralization is the machine. Here we should recall the story that Marx exclaimed upon his first viewing of the steam locomotive: "The revolution is here!" The ease of communication and the ubiquitous mobility which machine power provides decentralizes the lived space of human beings.[31] It is appropriate at this point for us to consider what Wright has written about the historical role of the machine in our society today.

In his own words: "The machine is the great forerunner of democracy."[32] It is "a universal educator, surely raising the level of human intelligence,"[33] "a marvelous simplifier,"[34] "a tool to a greater freedom,"[35] "intellect mastering drudgery of earth that the plastic art may live."[36] "The machine is capable of carrying to fruition high ideals in art – higher than the world has yet seen!"[37] "In the machine lies the only future of art and craft."[38] From these expressions of its role in life and art, I must conclude that Frank Lloyd Wright's confidence in the ability of the machine to produce serendipitous forms of progress seemed to be limitless. We could see this as just an optimistic spirit inspired by the arrival of a new century except that years later he still held to the same view. As for Marx, so for Wright the machine is the moving force of the revolution which is to come.

The machine, which now (1901) is "a terrible engine of enslavement," driven by greed, and "deluging the civilized world with a murderous ubiquity,"[39] will by its own momentum undo the evil it has made because it is in its application a forerunner and force for democracy.[40] The new possibilities for human life the machine offers, that is, the freeing of human labor, the lengthening and broadening of human life will, Wright believed, surely and swiftly pass into the everyday lives of all members of our technologically developing society.[41]

However, 100 years after that optimistic prediction was made by Wright, the machine is still more of a tyrant in the later, pejorative sense than the earlier sense of being the savior of the people, empowering instead its favorites: the city over the countryside, the corporation over the independent businessman, the Northern Hemisphere over the Southern, and so on. Nevertheless, with the new machine powers we now

have to access information and to express and exchange ideas, perhaps we can realize with these constructions of the mind a truer democracy than the Twentieth Century could provide with its assembly lines and superstores.

"The machine is a universal educator." But let us note that this could only be true for those who consider the possible applications of the machine. It is not true of those engaged in the unchallenging, repetitive tasks of mass production such as those leaning over the sewing machines of the sweat shops in lower Manhattan, manipulating the riveting machines in the auto assembly lines of Detroit, as well as others in Japan, the Philippines, Taiwan, India, Mexico, and Guatemala to mention a few.

"The machine is a marvelous simplifier." It makes possible a simplicity which is the art of the machine – to be simple a thing only has to be "true to itself in an organic sense – wood being treated as wood, stone as stone, bricks as bricks, concrete as concrete." This praise of simplicity only shows his own bias against the architecture of the Renaissance and following periods, since craftsmen of the past could and on the American frontier did realize in their buildings the same ideal of organic simplicity without the benefit of modern machines. And certainly, as Wright himself much lamented, the machine today is often used to hide the nature of the materials employed. Simplicity such as he desired must first exist in the spirit of the architect if it is to be realized in materials.

"The machine is accepted by organic architecture only as a tool to a greater freedom: new power to manipulate new materials by a new strategy." It is, of course, only a tool and so it always is a mediator of human ends and activities, not their self-realization. The freedom which the machine brings, and which for Wright is greatly to be desired, is a freedom from the old physical and cultural restraints, freedom from past forms of creative expression, or worse, those which were merely imitations of ancient Greek and Roman responses to their situation. "Art," he declared, "can be no restatement."[42] Yes, but the machine is not a tool only for art's sake. Those who use such tools may use them to build more secure prisons for minds and bodies, or more efficient death camps.

The machine is "intellect mastering drudgery," making possible a rational freedom[43] so that human beings can have increasing opportunities for engaging in creative activities. By the machine "the margin of leisure and strength by which man's life upon the earth can be made beautiful, may immeasurably widen; its function ultimately to emancipate human expression."[44] Thus the machine will be a creative and humanizing force.

If that is true, and nearly all of our experience up to the present contradicts it, then the fulfillment of this promise still lies in the future.

The machine is the "only future of art and craft – as I believe, a glorious future." It makes possible higher forms of human creativity, "higher than the world has yet seen!" If art is to live today, he declared, it will be when we are at last face to face with the machine. In fact, the machine is the modern Sphinx and for the solving of its riddle the human being must look to his own nature.[45] The machine challenges man to recognize his own distinctive qualities, his imagination and creativity. For in Wright's view, which here is similar to Tymieniecka's, "All that man has above the brute, worth having, is his because of Imagination."[46]

The machine promotes standardization, which is apparently opposed to creativity, but in Wright's view, this is not the case. It is no deterrent to art and the imagination of the artist. Standardization, he stated, "is the most basic element in civilization … to a degree it is civilization itself."[47] It we had no standard alphabet, could poets enlighten and entertain us? If we had no standard notation could others perform a composer's symphonies? Or more to the present subject, could we trust our buildings to remain standing if we had no common standards for the materials contractors use? Standardization supports creative activities, but of course, does not guarantee a beautiful product.

For the artist, standardization is a desirable characteristic of the materials with which he or she works. Standardization supplies the warp and woof, the orderliness of the materials with which the creative mind works. But standardization does not require uniformity in practice. Two poets may share a common language, use the same grammar, to express themselves, but the result is different and unique. Nevertheless, the machine does make conformity to a common pattern easier to achieve. I am sure Wright did not approve of the appearance of subdivision housing, dozens, even hundreds of houses built using a few basic plans.

The organic unity of persons and terrain and buildings, which for Wright would be an authentic architecture for today, expresses the importance of the individual and freedom. At the same time that it stresses indigenous character, it celebrates diversity, one-of-a-kind-ness. It would be in his view an American architecture. Yet Wright also appreciated machine processes for their (future) support of creativity. These processes, however, have been used for the most part for repetitive, multi-unit production and hence have supported mass culture and uniformity rather than the freedom of the individual and diversity. One telling example of this is the nationwide construction of hundreds of thousands of ranch

style homes which were inspired by the so-called "prairie style" of Wright's early homes. Another is the availability everywhere today in mail order catalogues of Wright's designs for windows which are reproduced on lampshades, men's ties, and wall decorations.

To say that in practice there is tension between these two foci of Wright's architecture – dependence upon unique factors and use of machine power – is to understate the way in which they must come into conflict. Wright's mistake was to see human greed as falling before the impact of the machine upon all people rather than as being stimulated by it. All parts of society profit in monetary ways from mass marketing which needs mass production. But a democracy of consumers is not at all what Wright thought of when he wrote that the machine is the forerunner of democracy.

The machine does not empower the freedom of the individual, it creates and serves the market by supporting and feeding into the mobility and openness offered by the new living space in which we live today. At the very time John Stuart Mill was extolling the virtues of the individual, the machine powered mills were creating a setting which opposes his kind of individualism, making a world which is uncongenial to eccentrics and self-supportive enterprises. Creativeness is replaced by ingenuity.

No matter how much power the machine provides for us, it itself is nothing more than the use to which we put it. Wright wrote: "The machine is accepted by organic architecture only as a tool to greater freedom." He did not always keep that in mind, but we *should never* forget it. We have the imagination to use it in new and creative ways, and with this, our most human trait, comes our greatest responsibility and freedom. Any spiritual and social progress we make depends entirely upon us and not the machine.

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NOTES

[1]   F. L. Wright, *In the Cause of Architecture* (New York: Architectural Record, 1975), p. 133.
[2]   Idem.
[3]   F. L. Wright, *Writings and Buildings* (New York: Horizon Press, 1960), p. 102.
[4]   F. L. Wright, *Future of Architecture* (New York: Horizon Press, 1953), p. 170.
[5]   F. L. Wright, *Living City* (New York: Horizon Press, 1958), p. 102.
[6]   Future of Architecture, p. 36.
[7]   Idem.
[8]   Ibid., p. 25.
[9]   J. Bennett, *The Ecological Transition* (New York: Pergamon Press, 1976), p. 163.

10 *Living City*, p. 112.
11 *Writings and Buildings*, p. 101.
12 Ibid., p. 106.
13 Ibid., p. 59.
14 F. L. Wright, *A Testament* (New York: Horizon Press, 1957), p. 219.
15 Cf. F. L. Wright, *Natural House* (New York: Horizon Press, 1954), p. 24.
16 F. L. Wright, *Autobiography* (New York: Duell, Sloan, and Pearce, 1943), p. 142.
17 *Writings and Buildings*, p. 102.
18 *Natural House*, pp. 50, 51.
19 *Future of Architecture*, p. 274.
20 Ibid., p. 170.
21 *Living City*, p. 82.
22 Idem.
23 *Autobiography*, p. 336.
24 *Future of Architecture*, pp. 240, 274.
25 Ibid, 21.
26 *Writings and Buildings*, p. 289.
27 *Natural House*, p. 51.
28 Idem.
29 Ibid., p. 139.
30 *Future of Architecture*, p. 24.
31 *Living City*, p.83.
32 *Writings and Buildings*, p. 59.
33 Ibid., p. 60.
34 Ibid., p. 67.
35 *A Testament*, p. 155.
36 *Writings and Buildings*, p. 59.
37 Ibid., p. 55.
38 Idem.
39 Idem.
40 Ibid., p. 59.
41 Ibid., pp. 60, 62.
42 *A Testament*, p. 18.
43 *Writings and Buildings*, p. 62.
44 Ibid., p. 59.
45 Ibid., p. 55.
46 In the Cause of Architecture, p. 145.
47 Ibid., p. 135.

SECTION IV
THE CREATIVE INWARDNESS AS A FORGE OF THE
NOVEL TYPES OF AESTHETIC CIPHERS

Awaiting the lecture: Seyyid Mustafa Muhaqqiq Damad Abadi,
Seyyed Mohammed Khamenei, Gholam Reza A'awani, Ibrahim Dinani, Kadria Ismail

MATTHEW LANDRUS

CREATIVE INWARDNESS IN EARLY MODERN ITALIAN THOUGHT

This study examines medieval and early modern concepts of the mind's eye and the rules of mind that negotiate different kinds of theoretical creativity with the practical limits of those concepts. My interest in this stems from Professor Tymieniecka's work on discussions of this kind of creative experience in Husserl and Valéry. In agreement with Tymieniecka's approach, I look in this essay at Husserl's anthropological considerations as well as his cosmological interests, such as the spheres of knowledge and the harmony of universal spheres.

Professor Tymieniecka's emphasis on teleologies and sacred material of the real world refer to Husserl's "ultimate questions of fact," "originary questions," and "ultimate needs." These Husserlian concerns were noted in Professor Bello's Wednesday morning essay (at the conference) on "Intentionality and creativity." She notes Tymieniecka's critique of the excessively Kantian Husserl and that:

... it is undoubtedly a merit of Tymieniecka's inquiry that [this approach] should have indicated the development of reality as an ontopoetic fundamental, to have introduced an enlarged concept of creativity that Husserl had only adumbrated by indicating the intentional impulse drive of reality that can be grasped by means of the hyletic moment. ...

Bello had shown that "the Husserlian and Kantian notion of "imagination, with its productive capacity, is one of the fundamental nuclei that [Professor Tymieniecka] proposes in the analysis of the role of the *Imaginatio Creatrix*." Thus, if I may begin with this association between the Imaginatio Creatrix, the imagination and "creative inwardness," I should like to discuss some early modern Italian examples of the uses of these concepts by painters, draftsmen, architects, and writers for understanding, examining, interrogating, and reproducing natural forms. I have chosen examples prior to the sixteenth century mainly to offer a pre-Kantian context.

One of my points here is that the approaches of many early modern artists and writers were wholly independent of anything associating Neoplatonic concepts simply with *things in themselves*. For these creative individuals, an Aristotelian ontology governed the link between *teoria* (theory) and *praxis* (action). This ontological link (in the Aristotelian sense) uses the creative inwardness of a kind of *Imaginatio Creatrix* to

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produce a design of proportional analysis. Throughout this process –
from *teoria* to practice – the imaginative links are completely physical.
These are not mere 'concepts of things' in the Cartesian, or Kantian, or
Romantic senses. They require the *ingenio*, the innate talent, brilliance of
mind, cleverness, the skill at the root of the post-Romantic term, *genius*.
In Renaissance Italy, however, *ingenio* referred more specifically to engi-
neering. Leonardo da Vinci referred to the *ingenia* as that which negoti-
ated the creative benefits of the imagination with the practical benefits of
diligenza (diligence). In fact, surprisingly he only states the word
*creare − to create – a few times in his 7000 pages of surviving notes. He
nonetheless refers to the imaginativa* extensively. These were physical,
visible skills completely in agreement with Aristotelian and Galenic teleo-
logies referring to our *human being* as the standard of measure of all
things. Truth about the universe, God, painting, poetry, and church
architecture – for example – referred without question to the form and
function of our *human being.* By this, I do not simply refer to Dante's
kind of microcosm/macrocosm, but to the roles of the *imaginativa,
ingegno*, and *diligenza* in the *scienza* (science) of re-creating what Nature
herself had not yet created.[1] Scientists who happened to be artists, archi-
tects, musicians and the like belonged – as human beings – to Nature
and could create new parts of Nature with Nature's constituent elements.

   Leonardo referred to some of these elements as "species". Thirteenth
century natural philosophers – such as Roger Bacon and John Pecham
– referred to *species* as the rays of light that hit the eye when looking at
something. These *species* were not the things (*cosi*) of Cartesian epistemol-
ogy. Species entered the eye, then the mind, and then the body via the
soul that was in the brain. They were physical forces received in this way
due to a process known as "intromission", an Aristotelian theory.
Similarly, medieval "extromission" theorists believed that the species
could be expelled from the body, through the mind, and then through
the eyes. This was counter to Aristotle's approach, although accepted on
the grounds that Galen and several Islamic scholars, such as al-Kindi
and Hunain ibn Ishaq (Johannitius) in the ninth century, had supposedly
proven the theory. By the end of the fifteenth century, there was consider-
able doubt about the validity of extromission. Leonardo, for example,
agreed with the idea in the 1480s, and then discounted the view shortly
after 1490. It is not obvious what changed his mind. After 1490, he
consistently agreed with and understood the theory of intromission: that
rays of light (species) entered the eyes, then the mind, and finally the body.

   Thus, at the end of the fifteenth century, one can see in the work of

Leonardo a fundamental change in perception and physiological theories: the medieval view that an interchange of species to and from the soul (in the brain) developed into the early modern view that the species only entered the soul. The human being was therefore no longer actively participating in the exchange of the species with the natural world. Instead, there was a belief in the passive absorption of these effects of Nature. This was a one-way direction of Nature's effects *into* the body, such that the body and soul no longer contributed rays of light (species) automatically to Nature via the eyes. The human being was still the centre of the universe, though not an automatic contributor to what happened around him/her. In Western painting, the human aura that appeared in the form of a gold halo above Christian saints was to disappear from sixteenth century compositions. The human contribution to the effects of Nature was no longer immediate, or immediately visible. Instead, the sixteenth century had seen a rise of mechanical sciences within various disciplines and the proliferation of the sciences of mechanical tools. The human being – or *homo faber* (man reduced to simply a 'creator of tools') – no longer had any obvious effect on Nature without the help of tools. The physiological problems of optics and perception came to be issues of the mind rather than the body, issues of a mental device's *control* rather than the *will* of the soul or of Nature.

Leonardo believed that specific portions of the brain were responsible for certain negotiations between knowledge and action. On Windsor folio 19127r, he added a diagram of the three ventricals of the brain that is very similar in design and principle to the fourteenth and fifteenth century examples of the same problem by Islamic, French, German, English, and Italian natural philosophers, as well as Avicenna (Ibn Sina, *De generatione embryonis*, 1347), Mondino (*Anathomia*, 1444), and Albertus Magnus (*Philosophia pauperum*, 1496). Compared to those examples, Leonardo's design (on Windsor 19127r) most closely resembles the example of Figure 1, traced from an image the *Antropologium* of Magnus Hundt (1501).

It is not known if Leonardo had access to Hundt's book prior to its publication in 1501, but he was well aware of some of the earlier works on the same problem by Avicenna, Mondino, Albertus Magnus. He owned a book by Albertus Magnus, which he noted in his 1490 and 1503 book lists.[2] Albertus produced the attached diagram of Figure 2 of the brain's ventricles around 1496. This tracing of the image in the *Philosophia pauperum* illustrates "I. Ventriculus, II. Ventriculus, III. Ventriculus," in the proper order. The first ventricle was known as the "*sensus communis*" in treatise illustrations for Avicenna, Mondino, Leonardo, and Gregor
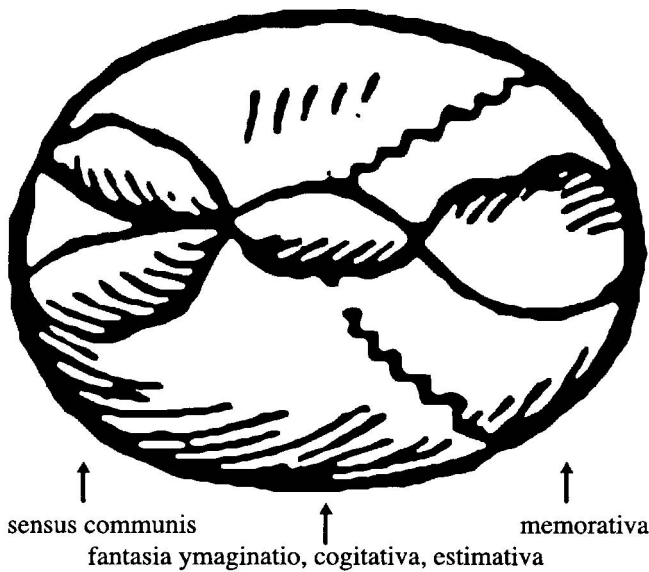
Figure 1.   Magnus Hundt, *Antropologium*, 1501, a tracing of the original, with added notes.

Reisch (*Margarita Philosohica*, 1504) and anonymous German, French, English, and Islamic authors.[3] The *sensus communis* is literally the common sense, the common location where the nerves of the five senses converge before they are sent to the second ventrical for a kind of cognitive development.

For Leonardo, this first ventricle was an essential link between processed information from the outside macrocosm, and the soul inside the body/microcosm. Perhaps for this reason, his earliest studies of anatomy – around 1487 to 1490 – involved a look at the brain and especially the *sensus communis*. He states at this time that:

The common sense [*sensus communis*] is that which judges of things offered up to it by the other senses. The ancient speculators have concluded that that part of man that constitutes his judgment is caused by a central organ to which the other five senses refer everything by means of impressibility [impressiva]; and to this centre they have given the name common sense. And they say that this Sense is situated in the centre of the head between Sensation and Memory. And this name of common sense is given to it solely because it is the common judge of all the other five senses, i.e. Seeing, Hearing, Touch, Taste and Smell. This common sense is acted upon by means of Sensation, which is placed as a medium between it and the senses. Sensation is acted upon by means of the images of things presented to it by the external instruments, that is to say the senses, which are the medium between external things and Sensation. In the same way, the senses are acted upon by

Figure 2. Albertus Magnus, *Philosophia pauperum*, 1496, a tracing of the original.

objects. Surrounding things transmit their images to the senses and the senses transfer them to the Sensation. Sensation sends them to the common sense, and by it they are stamped upon the memory and are there more or less retained according to the importance or force of the impression. That sense is most rapid in its function, which is nearest to the sensitive medium and the eye, being the highest is chief of the others.[4]

Furthermore, Leonardo considered the 'common sense' responsible for judgement and therefore the receptacle in which the soul resides:

The soul seems to reside in the judgment, and the judgment would seem to be seated in that part where all the senses meet; and this is called the common sense and it is not all-

pervading throughout the body, as many have thought. Rather is it entirely in one part. Because, if it were all-pervading and the same in every part, there would have been no need to make the instruments of the senses meet in one centre and in one single spot; on the contrary it would have sufficed that the eye should fulfil the function of its sensation on its surface only, and not transmit the image of the things seen, to the sense, by means of the optic nerves, so that the soul – for the reason given above – may perceive it in the surface of the eye. In the same way as to the sense of hearing, it would have sufficed if the voice had merely sounded in the porous cavity of the indurated portion of the temporal bone which lies within the ear, without making any farther transit from this bone to the common sense, where the voice confers with and discourses to the common judgment. The sense of smell, again, is compelled by necessity to refer itself to that same judgment. Feeling passes through the perforated cords and is conveyed to this common sense. These cords diverge with infinite ramifications into the skin, which encloses the members of the body and the viscera. The perforated cords convey volition and sensation to the subordinate limbs. These cords and the nerves direct the motions of the muscles and sinews, between which they are placed; these obey, and this obedience takes effect by reducing their thickness; for in swelling, their length is reduced, and the nerves shrink which are interwoven among the particles of the limbs; being extended to the tips of the fingers, they transmit to the sense the object which they touch. The nerves with their muscles obey the tendons as soldiers obey the officers, and the tendons obey the common [central] sense as the officers obey the general. Thus the joint of the bones obeys the nerve, and the nerve the muscle, and the muscle the tendon and the tendon the common sense. And the common sense is the seat of the soul, and memory is its ammunition, and the impressibility [*imprensiva*] is its referendary since the sense waits on the soul and not the soul on the sense. And where the sense that ministers to the soul is not at the service of the soul, all the functions of that sense are also wanting in that man's life, as is seen in those born mute and blind.[5]

The second ventricle traditionally managed, among other things, cognition. It was the location of the faculty of *fantasia* (image/sense manipulator/manager), *ymaginatio* (imagination and *fantasia*), *cogitativa* (cognition/judging), and *estimativa* (estimating/perceiving). Avicenna, Mondino, Reisch, and Leonardo were in agreement that this faculty was at the very least responsible for *fantasia* and *ymaginatio*, literally the ability to make sense of images received by the *sensus commune*. The various capabilities of the faculty of the second ventricle differ slightly in medieval treatises, though there is general agreement that the imagination processes in that ventricle the 'images' that the 'common sense' organ extrapolates from the five sense organs.

The third ventricle served as the *memorativa*, or memory. Seemingly all of the medieval and early-modern physicians were in agreement about this function of the third faculty of the brain. This is the official point of reference for anything that was ever deemed worth saving from the *sensus communus*.

The trajectory of one's experience would therefore go from the five senses, to the common sense, to the imagination, and then to the memory. Leonardo added another faculty to this group: the *imprensiva*. No one before or after him is known to have referred to this specific kind of faculty. He considered this an essential stage between the five senses and the common sense. The *imprensiva* literally received impressions from the sensory nerves, making a print or impression with which to visualize the activities of the senses.[6] Without this faculty there was no visualization, no model, no way to *view* to the sensory experience cognitively.

This is a mechanical view of the mind, the view of the brain as a series of tools. The medieval view of the mind was that it operated with natural instincts relative to the basic faculties of common sense, cognition/imagination, and memory. As noted further above, this view of Nature's instincts positioned the human being within the macrocosm's natural scheme of activities. Leonardo's view was that the brain performed a series of functions necessary especially for the manipulation of Nature. Although he wrote extensively about the importance of looking carefully at Nature's effects, he viewed this as only the start of the brain's activity.

The brain's ventricles were known as fluid-filled cavities. Leonardo drew these parts of the brain in relatively accurate detail on Windsor folio 19127r. These were the physical tools of the mind.

After the species had passed through the eyes, then the *imprensiva*, and then the *sensus communis*, they had been translated into a form of information understandable by the *imaginative* (the imagination). This faculty of the imagination made a personalized image of the 'impression' that was received from the common sense. Within the imagination there was a meaningful approach to the perceived impression formed in the common sense. The imagination considered the image in two ways: 1) How was the image important to the individual at that moment? 2) What does the individual feel about that image? In other words, the imagination helped the individual physically categorize and imagine the meaning of a given image. Leonardo believed that the common sense organ held the soul within it. The soul was the formative agent of the body and of the images perceived by the body. Thus it made sense to posit this formative agent within the body's primary translator of sensory stimuli: the common sense. The meanings of these subjective and objective physical forms would depend on the imagination, though they were produced initially in the common sense with the help of the soul. An image's meaning would depend on two factors: its priority at that moment and how the person

would feel about it. These factors determined the imaginative form that the image would take as it was being remembered.

This process, used to determine the mental image's meaning, is consistent with the ancient Roman rhetorical tradition that instructed the orator: to teach (*docere*), to move (*movere*), and to entertain (*delectare*).[7] The imagination found in images the useful (learned) information and the most noticable/unavoidable (moving and or entertainting) information. In this way, the imagination determined what each image meant to the individual. Part of the task of the imagination, in this case, was to consider the individual's physical response to the mental image. All of the incoming species were 'imagined' in terms of their abilities to move or entertain the individual. These emotional responses are of course part of a physical reaction. One may also argue that what had been 'learned' from the incoming species could cause a physical reaction.

Leonardo was actively looking at ways in which images could teach, move, and also possibly entertain people. For example, his studies of facial physical deformities reveal this interest in manipulating the imagination. Known as 'grotesques,' these images of physical deformity are obviously meant to convey specific meanings about the individuals portrayed. Grotesques, such as those in Windsor drawing 12495, are to 'move' the imagination towards the consideration of the visible meaning in the drawing. Martin Clayton has called this drawing, "A man tricked by Gypsies," in reference to his studies of the grotesques as representative of gypsies that prey upon the central figure for his money.[8] Professor Trutty-Coohill has examined in detail the phenomenological problems of the direct interactions between the five heads.[9] She confirms that these heads are not simple poses of grotesques, but the portrayal of specific physical and emotional expressions in conversation.

Leonardo's ability to create a drawing or painting of Nature's effects would depend on his imagination's approach to the initial mental images. For example, an immoral person or a gypsy could – in the imagination – look grotesque and could therefore be created to look grotesque on paper. No matter what the common sense determined about the incoming species, the imagination could re-form those species during the creative process. This brings us to a solution to the problem of disproving medieval extromission theories. The medieval problem is this: if the eyes can only receive the species or rays of light from Nature's effects (via intromission), but cannot emit such species (via extromission), how can the eyes be part of Nature? In other words, shouldn't the eyes emit rays of light in much the same way that the other effects of Nature emit such species? How

can the eyes simply absorb everything? A possible answer may be that the imagination is the reflective agent, with which one can recreate Nature's effects and thereby digest and emit a form of the species that would be accepted by the eye. The creative faculty of the imagination gives something of the received species, or rays of light, back to Nature. Creativity is therefore a kind of extromission of the imagination.

This is not to suggest that Leonardo had this particular philosophical concern in mind when he wrote about the ventricle responsible for the imagination. Instead, however, it is worth considering the 'human' or even 'humanist' response to the realization that the eyes do not emit rays of light. This problem is nearly impossible to imagine in the twenty-first century. Nonetheless, there was a fundamental belief in the fifteenth century, inherited from an old tradition, that the eyes emitted species in much the same way that such species were emitted elsewhere in Nature. A change in this belief was a fundamental alteration to the value and purpose of the human being in Nature.

What then could the natural philosophers say about the agency of the human body in Nature if the body were only a receiver or receptacle of Nature's effects? What was the value of the body in this case? More importantly, what came of the value of the natural philosopher, a monk, or a university professor? The rate of salary for an academic in the late fifteenth century was normally only half that of a master craftsman with the same number of years of experience.[10] It is well known that Filippo Brunelleschi made around 100 florins a year for his work on the dome of the Cathedral of Florence.[11] He lost an investment of a thousand florins, reportedly ten years of work, when his shipment of 100,000 pounds of Carraran marble sank in transit to the bottom of the Mediterranean Sea. By the end of the fifteenth century, master craftsmen like Leonardo, Fra Angelico, and others could make 200 florins a year. At this time, servants and apprentices could earn seven to ten florins a year, a master builder could earn forty florins per year, and a notary (a lawyer – like Leonardo's father), could make 300 florins or more.[12] Natural philosophers or monks, such as Luca Pacioli, often taught mathematics at Abacus schools. These Abacists could earn as much as seventy florins per year.[13] At the University of Florence, Machiavelli supposedly earned 57 florins per year, until his salary was increased in 1521 to 100 florins per year. This was exceptionally good pay for a university professor.

It was therefore abundantly clear to the fifteenth century Italian that the skills of a painter or engineer would earn a better living than the skills of some mathematicians or academic monks. One's ability to learn the *trivium* and *quadrivium* in the university during the course of the

fifteenth century could be less rewarding than one's ability to learn painting or engineering skills in the workshop. Also, the high social station in life that might afford one the financial ability to attend the university came to be less important than one's ability to acquire engineering or medical skills. Hence, the value of the body came to be less important than its skills and capabilities.

What, then, of the *imaginativa* and its role in the changing beliefs about the body throughout the fifteenth century? If Leonardo's work is any indication of this change, we might look at his numerous attempts to categorize the effects of Nature for his *Treatise on Painting*. This look at categories is the job of the imagination. Around 1492, Leonardo wrote about the ten offices of the eye, consisting of five pairs of opposite elements (species) to which one would apply proper methods and rules in a painting. Darkness and light (1 & 2), body and contour (3 & 4), figure and scene (5 & 6), removal and propinquity (7 & 8), motion and rest (9 & 10), were themselves the species with which to measure and apply methods appropriate to a particular creative experience. He states that:

> Painting includes all ten of the offices of the eye, that is, darkness and light, body and colour, figure and scene, removal and propinquity, and motion and rest, of which offices this little work of mine shall be woven, reminding the painter with which rule and method he ought, using his art, to imitate all of these things, which are the ornament of the wor[ld] work of nature and the ornament of the world.[14]

These ten offices are *theoretical* rules of the physical mind. Examples of trajectories of creative experiences express Leonardo's replacement of such noted rules of mind with practical solutions. Comparisons between his metalpoint drawings and the ink studies that cover some of those lines reveal that there may be no direct relationship between the ten offices of the eye and his use of his own eyes in the development of a drawing. Nonetheless, indirect relationships are visible between these rules of mind and their eventual breakdown into practical solutions. Such relationships take the form of impromptu thoughts or investigations on paper. This graphic brainstorming was a novel way of using fine grade paper and different kinds of metalpoint styli, charcoal, dividers, compasses, paper coatings of ground-up bones, etc. The expression of the creative imagination was in Leonardo's case dependent on the tactile empirical experience of his hands' investigations. The hands and the imagination were the mechanical tools necessary for the manipulation of Nature's effects. These tools refer to a fifteenth century shift in epistemological philosophy. In a way, the imaginative skills of the hands began to overshadow the imaginative skills of the eyes. Less believable was the

idea that one should 'cooperate' with the ways of Mother Nature and what could be known of the circumstances of one's fate. Knowledge was power only when it could manipulate Nature's effects and thereby change one's fate.

In conclusion, I should like to end with a note about the importance of our human being and our creativity. It is perhaps fair to say that the creative practice reaffirms and reifies the interpersonal links between human beings and enriches the human condition. As Gary Backhaus states of Professor Tymieniecka's phenomenology:

... Tymieniecka's take on mimesis is that it is the transposition of the elemental virtualities from the nonconscious biotic stirrings within the artist into relation with the intersubjectively held system of signs by endowing those stirrings with a specific human significance. Through cultural productivity, human life manifests an essential reorganization of mere survival functions into the creative freedom of worldly possibility.[15]

In fifteenth century Italy, this kind of creative cultural productivity gained a level of respect once reserved for the institutional masters of the *trivium* and *quadrivium*. A contributing factor to this cultural rebirth, as I have discussed in this paper, was a developing recognition that the value of the human being was not necessarily innate or predestined. The eyes were not capable of extromission, nor was it possible for the body to have the same magical auras and abilities once deemed important to Eastern and Western natural philosophers. Creative inwardness was no longer a natural phenomenon dictated by Mother Nature and God's macrocosm. The form of creative inwardness known to Leonardo and Machiavelli could counter *fortuna* herself. The creative process could reverse fortunes, for better or worse. The mind's [imaginative] eye would leave very little to chance if it were understood as the physical experience that it was. Leonardo's studies of Nature's physical effects, combined with his semi-mechanical world-view demystified for him some of the illusions of the medieval world-view. This creative process not only legitimized and empowered the human being, the process dealt with the ontological Aristotelian substance of the world's problems. As for the deontological claims of the institutions, Leonardo was occasionally prepared with a disclaimer for his Aristotelian observations. Regarding what could be said of the effects of the soul on the body, he is known to have added at the end of such a statement that, "the rest of the definition of the soul I leave to the imaginations of the friars, those fathers of the people who know all secrets by inspiration."[16]

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NOTES

[1] Leonardo da Vinci makes this claim at the end of the 27th chapter of the *Parte Prima* of his *Tratto della Pittura*. Cf. Claire J. Farago, *Leonardo da Vinci's Paragone: A Critical Interpretation with a New Edition of the Text in the Codex Urbinas*, Leiden: E. J. Brill, 1992, pp. 236–37.

[2] Simply titled, "Alberto Magno," this could have been any number of books published between 1478 and the early 1490s, including *Opus De Animalibus Romae* (1478), or *Liber secretorum de virtius herbarum lapidum et animalium* (1478), or *Opus philosophie naturalis* (Brescia, 1490). References to books of Albertus Magnus are on *Codex Atlanticus* folio 210r (c. 1490–3), MS *Madrid II* folio 2v-3r (c. 1403–5), and MS *M* folio 8r (late 1490s). A comparison of these book lists is in: Carlo Pedretti, *Commentary: The Literarary Works of Leonardo da Vinci*, compiled and edited from the original manuscripts by Jean Paul Richter, Vol. II, Berkeley, CA: University of California, pp. 353–368.

[3] Illustrations of these authors' books are gathered in: K. F. J. Sudhoff, "Die Lehre von den Hirnventrikeln in textlicher und graphischer Tradition des Altertums und Mittelalters." *Archiv. Fur Geschichte der Medizin*, Vol. VII, 1913, pp. 149–205.

[4] Codex Atlanticus 245r (90-rb), translated in: Jean Paul Richter, *The Notebooks of Leonardo da Vinci*, compiled and edited from the original manuscripts, Vol. II., New York: Dover, 1970 (from the 1883 edition), § 836, pp. 125–6.

[5] Windsor 19019a, ibid., § 838, pp. 127–8.

[6] For a brief dictionary of fifteenth century words like *imprensiva*, see: Martin Kemp, ed., *Leonardo on Painting*, trans. M. Kemp and M. Walker, New Haven, CT: Yale, 1989, pp. 311–316.

[7] Cicero, *De Oratore*, I:12 and II:41–2.

[8] Martin Clayton, "Leonardo's Gypsies, and the Wolf with the Eagle," *Apollo*, August 2002. and M. Clayton, *Leonardo da Vinci, the Divine and the Grotesque*, Windsor: The Royal Collection, pp. 96–99.

[9] Patricia Trutty-Coohill, "Bracketing Theory in Leonardo's *Five Grotesque Heads*," and "Comic Rhythms in Leonardo da Vinci," In: *Enjoyment: From Laughter to Delight in Philosophy, Literature, the Fine Arts, and Aesthetics*, Anna-Teresa Tymieniecka, ed, *Analecta Husserliana*, 56, Dordrecht and Boston: Kluwer, 1998, pp. 87–102 & 185–202.

[10] Michael Baxandall, *Painting and Experience in Fifteenth Century Italy*, Oxford: Oxford University, 1972, pp. 1–27.

[11] Ross King, *Brunelleschi's Dome*, New York: Penguin, p. 1.

[12] Lauro Martines, *Lawyers and Statecraft in Renaissance Florence*, Princeton: Princeton University, 1968, p. 117.

[13] W. Van Egmond, "Commercial Revolution and the beginnings of Western Mathematics in Renaissance Florence," PhD Dissertation, Indiana University, 1976, p. 104.

[14] This is Leonardo's last known revision to the statement about the ten offices of the eye, from around 1492. MS A f. 102v[II] [Ash II f.22v], translated by: John Venerella, *The Manuscripts of Leonardo da Vinci in the Institute de France, Manuscript A, Raccolta Vinciana*, 1999, p. 289.

[15] Gary Backhaus, "Anna-Teresa Tymieniecka: The Trajectory of Her Thought from Eidetic Phenomenology to the Phenomenology of Life," *Phenomenological Inquiry*, XXV, October 2001, p. 38.

[16] Richter, ibid., § 837, p. 127.

ELGA FREIBERGA

CREATIVITY AND AESTHETIC EXPERIENCE: THE PROBLEM OF THE POSSIBILITY OF BEAUTY AND SENSITIVENESS

1. CREATIVITY, POETICS AND AESTHETICS

Creativity may be regarded as one of the most complicated primary categories of aesthetics, and one that is most closely connected with such traditional aesthetic categories as beauty, for instance. The fulfilment of creative work is most visible in a work of art and refers to aesthetics as a sphere of expression/manifestation. Any discussion between an artist and an art philosopher or an art critic turns into a contention of a sort concerning the question of what comes first – manifestation or perception and evaluation. The view that creative work is feasible in any sphere of cultural activity as well as in science and technology, used to predominate in philosophy, especially in twentieth century philosophy. In a historical perspective creative work can be subdivided into: 1. The Divine Creation known as *creatio ex nihilis;* 2. human creative work known since Kant's times; and 3. artistic creative work that is closer to aesthetics. One can't separate aesthetics from philosophy entirely, just as to a great extent the notion of creation runs far back into the past of Christianity, where the above motto *creatio ex nihilis* has for many centuries been the prerogative of artistic creation and an artist's unattainable dream.

Creativity attains a special significance in the context of the life phenomenology expounded by Professor Anna-Teresa Tymieniecka, who accentuates the transcendental significance of creation in the process of self-interpretation.[1] The tendency and works of life phenomenology combine all the above-mentioned aspects of creation, illuminating the transcendental nature of creation that was sparsely touched upon by Edmund Husserl, the founder of phenomenological philosophy. This approach broadens the borders of aesthetics, placing it into the wide amplitude of human experience, not simply reducing it to art philosophy in the narrow meaning of positivism. The unity of creation and poetics in life phenomenology clears the way to the **onto-poiesis of beingness** that is Professor Tymieniecka's outstanding achievement in the sphere of life phenomenology.

Art as the most perfect form of another reality, the created reality, is regarded as the traditional manifestation of the freedom of creation. In

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this view, the contours of creation are close to the divine ones. They are similar to what St Thomas Aquinas calls *creatio continua* – an uninterrupted creation – through which the reality of the world is maintained, and which would disappear should God stop the process of Creation.

St. Thomas Aquinas also stresses that a poet can approach this Creation following the divine Word, this being the reason why poetic creation is closest to the divine Creation (*instar Dei*). Samuel Taylor Coleridge, the English poet romanticist, held a similar view.

Baltasar Gracian y Morales, the philosopher of the Spanish baroque century, in his work *Criticon* played up the relationship of art and nature by saying: "Art is as though creating another nature, it adds another world to the existing one, as it were. It supplies perfection where it was lacking; and merging with nature it goes on creating new wonders".[2] The twentieth century music reformer Igor Stravinsky expressed similar thoughts: "At the core of any creation there has been planted something that breeds a plant much greater than any found in nature"[3]. Notwithstanding a century gap between the two masterminds, the reference to the divinity of creation, its difference from the mundane, is obvious.

The notion of creativity within the framework of the twentieth century again poses the question of how to distinguish creation from non-creation. Should we judge it by its novelty? How can something novel appear in the world that is already brimming over with present events, historical evidence? Is that which is novel something that takes the place of the former one? Is it something that has never been before? In regard to art and philosophy, "novel" is something that makes events irreversible, disarranges the antecedent. What is the measure of creation? Isn't it the measure of human capabilities exceeding the previous creations, broadening the usual amplitude, as revealed by Vincent van Gogh: "In life and in painting I cannot do without something that is greater than me. What is my life worth without the ability to create?"

Creative expression in art has also been connected with rebellion or revolt, particularly when speaking about avant-garde art. The avant-garde artists most radically challenged man's individual creative ability, as well as individual perception, by pointing to the impossibility of creation in a century when consumption predominates over everything else. Everything is consumed, beginning with ideas and ending with art. Art itself turns from creation into business; its manifestations turn into social criticism, thus forming a rupture with the academic tradition, as the American art theorist Clement Greenberg noted. Characterising this rupture are the "fountains" exhibited by Marcel Duchamp as a challenge

to the artists' demand for the individual and inimitable as an expression of the perfection of art. Avant-garde art does not accept the notion of harmony. Provocation and a perpetual state of rebellion are much more important to it. The way the French artist Jean Dubuffet defines it is: "Art is essential for its novelty, and views on art should also be novel. The only system favourable to art is a continual revolution".[4]

The negation of creative work as a manifestation of man's creative faculties that the avant-garde art exudes, having engaged in the sphere of social criticism, at the same time eliminates the significance of perception, introducing the notion of reception in its stead. Reception means receiving or admission, and it is connected with consumption. Man is just a consumer and art is a component part of routine, it is placed in the production-consumption sphere. Just as man consumes food he also consumes art. The art consumption is not an individual but a standardised process, and for the process to go on a new incitement or provocation is always needed to mobilise public reaction. The Austrian theorist Peter Burger has characterised the way provocation is manifested in art: 1. Sacrilege, a violation of what is sacred (exemplified by the works of the American photographer R. Maplethorpe); 2. Making public something that is hidden and intimate (in this respect, though, art finds it hard to contend with the media); 3. Emotional demolition directed towards man's vulnerability (that is a component part of any blockbuster). What happens when the public stops reacting? One must look for new incitements or provocative means. Disregarded here is an old truth that man's emotional world is too delicate, it calls for regard and consideration. That is why in reception it is the mind that takes an active part instead of emotion. The mind in these conditions is balancing on the borderline of mundane practicality and intellectuality, appealing to the lowest and highest, or intellectual, threshold of man's perception and discarding the emotional, the one in the middle that is alone capable of keeping up fragile humanity. It is provocative art that is most often engaged in portraying man's body. In fact, man in this art is reduced to a function of a thinking body that is much more trivial than the Cartesian principle so severely criticised in the twentieth century! It is against such a background that the words of theorists like Jean-Luc Nancy about art as something vanishing, fading, as something seen only as traces, stand out.[5]

Creativity as a provocation comes, as it were, as a negation of traditional values and the forms of human community. But is any other form of humanism offered instead? Humanism is impossible without the pres-

ence of humans, and a human being cannot be reduced to any one of its functions, be it reception or thinking.

Poetics is what highlights the understanding of creation. Actually, poetics is not a notion of traditional aesthetics, it instead balances on the borderline of aesthetics and literary theory. Borderline notions often help in highlighting something hidden, obscure, something that defies description. The notion of poetics brings us back to Aristotelian philosophy that makes poetics an analogue and touchstone of creation. The art of poetry as the art of arts for a long time occupies the leading place and serves as a criterion for other arts.

Poetics as creativity is also cultivated in the aesthetics of Romanticism wherein a significant part was played by the human faculty of creative imagination singled out by Immanuel Kant. It is the power of imagination that is the weapon of art in its fight with reality. Poetry is the synthesis of art and imagination, as was stressed by S. T. Coleridge. In the art of Romanticism poetics is the way to interpret nature. Nature is explained lyrically – that is the way in Romanticism to "read" nature's endless, self-induced power. The live, the organic, that at the same time, is the confluence of the visible and the invisible world, are translated through lyrics. *Naturphilosophie* is translated lyrically because the emotional grasp of the world immanent in lyrics combines poetics and philosophy. The German poet Hölderlin wrote of nature as the world of innocence and love where everything breaks apart and conjoins to form the original unity. The life of nature combines all because there is common spirit, joy and perennial youth in it. "Nature is the night that tends toward light, toward man as a poet",[6] wrote the French phenomenologist Mikel Dufrenne.

Poetics as the closest link between art and reality figures also in Martin Heidegger's philosophy. "The poem is truth," says Heidegger singling out in particular the poetry of R. M. Rilke and Hölderlin. In his 1936 open lecture in Rome, "Hölderlin and the Essence of Poetry", he accentuates the monolithic inner dialogue inherent to the author that takes place as speech or coming to another, to being. By singling out the last lines of Hölderlin's poem "Andenken" (Memory) (*Was bleibt aber, stiften die Dichter*), which could approximately sound like: But what's to remain – is for the poet to say, Heidegger points to much closer links of poetic language to being than are ever attainable to philosophy.

We use the word "poetic" to refer not only to poetry, but also to many other things that fascinate us, that play on our feelings, because poetics feeds on feelings experienced in life and returns to them. Poetics as an analogue of creation stimulates in man anticipation of a perfect fulfilment

of an emotional experience. The French philosopher Gaston Bachelard considered poetics to be one of the most powerful streams of the human world that allows man to get to the pre-reflective, naïve level, to understand the phenomena familiar to all, namely: air, water, fire, earth. These are not natural science notions; they are elements so closely "mixed up" with man's life that it is impossible to form a common scientific opinion about them. They are primary elements that come to light in poetic intuition. Each of these elements emits its own light and it is for that reason that they are so important to man, so significant in the formation of his self-experience.

2. THE IMPORTANCE OF AESTHETIC EXPERIENCE

Aesthetic experience is one of the most important notions of aesthetics that has not lost its relevance. This problem is especially urgent in our century when more and more frequently we hear voices stating that experience is not possible, it does not exist as a unity, but as multifarious experiences that do not agree. This view has been actualised in postmodern theories that have possibly already exceeded the time allotted to them. I believe experience to be a unity of all kinds of sensuous acts, rationality, intuition and contemplation. That is why the statements that "today it is more reasonable to hold to the view that there is a multitude of different objects and the experience engendered by them is different, because this thought guards us against reducing one form of experience to another",[7] seem to pave the way to a still greater lack of unity of man's life and his creative faculties.

Experience is like a fragile plank-way connecting life and Logos, making possible creative understanding of the fullness of life that is especially actualised in Anna-Teresa Tymieniecka's investigations into onto – poiesis of beingness: "With the surging of creative act as such – not this or that creative process or act of human individual, but of the primogenital, original creative instance – the human was brought into life's orbit".[8] Experience discloses how man realises his singularity, manifesting it in a work of art, making the creative process a possibility of perfecting his life and modelling new islets in the heterogeneous map where art forms the geography of man's life. Aesthetic experience does not envisage only separate acts of creation or observation of works of art, but also poses questions about the possibility of the beautiful in the century in which the mention of the notion of beauty is all but unseemly.

The contours of aesthetic experience can be traced back to antique philosophy, when the philosophers spoke of the activity of the soul. The soul is the first to observe ideas, also the idea of the beautiful – Plato speaks about it in his Dialogues. This observation is more like an experience than a rational act of thinking because in it can be discerned the hidden inseparable faculty of thinking – observation or contemplation. The soul is the mediator, the go-between, sometimes the middle itself. Aristotle's *Poetics*, which could be regarded as the first text on art philosophy and the basis of art analysis, also deals with the kinds or forms of the activity of the soul, the most significant being *catarsys* (catharsis) or aesthetic experience. Medieval philosophers managed to get still closer to the notion of aesthetic experience. In their texts the notion *sensus animis* (the feelings of the soul, the sense of the soul) appears. The eleventh century Italian philosopher Gvido di Arrezo in his treatise *Micrologus* wrote about the wonderful faculty of the audible and the visible to penetrate to the bottom of one's heart. Saint Bonaventura stressed the importance of *visus spiritualis*, the spiritual vision continuing the actualization of observation started by Plato. In medieval philosophy there prevails a innate dualism of observation, the gentle balancing between feelings and sense within man's soul and heart. In medieval philosophy heart and soul are inseparable, they are sooner the dwellings of religious experience, that, just like man's mind, are of metaphysical character. Plato's influence is intact both in the Renaissance and in the baroque century. Leon Batista Alberti wrote about *lentezza d'animo* (tests of the soul) that are much more important for the perception of the beautiful than the idea. Still more radical and sensuous is the notion of *delirio* that appeared in baroque century aesthetics and had nothing to do with a clinical mental disturbance, but served as a possibility of perceiving the beautiful. Baroque art with its affected forms, the peculiar interplay of lights and darks and the portrayed plastic that came to be thanks to this interplay, reminds one of the parable "Life is a Dream", the title Spanish baroque playwright Calderon de la Barca chose for one of his plays. Passionate movement characterizes the Baroque – rhetoric and emotion seemingly demanded irrational interpretation of art. Yet, as was noted by the French philosopher Gilles Deleuze in his book on Leibnitz's philosophy, baroque art was probably much closer to philosophy than art of any other time – it forms a narrative about the relationship of the world and the people, about the potential history of man's life. Deleuze draws especial attention to the importance of the interplay of lights and darks in the creation of an artistic narrative. Characteristics of baroque art

include the gradual change of light; the indissoluble unity of lights and darks that shows how everything depicted comes to life from lights merging into darks. That summons up the figures Rembrandt painted, whose contours appear on the borders of light and shade and create a poignant and transient vision of beauty. The borderline is fragile and imperceptible, it does break down the boundary between dreams and reality just like Rembrandt's full-blooded female figure of Bathsheba enveloped chimerical, as it were, in folds of gorgeous golden cloth. The Italian thinker Gian Vincenco Gravina in his treatise *Ragion poetica* (1708) wrote that the beautiful is born on the border of sanity where people dream with their eyes open. It is this state that he called *delirio*.

The notion of experience as a unifying whole/unity developed in the century of classical philosophy. Immanuel Kant's philosophy and his interpretation of aesthetics played a decisive part in its development. Much has been written about the significance of Kant's aesthetics. I'd like to stress only a few aspects connected with the problem of aesthetic experience. Singling out the autonomy of aesthetic experience is considered to be Kant's greatest contribution to the investigation of aesthetic experience. Could that be the reason for the lack of unity/dispersiveness of experience in our century? Kant's speculations referred not only to the narrow-mindedness of experience; he also singled out its synthetic aptitude when characterising the problem of creative imagination. In his aesthetics Kant especially accentuated man's ability to understand, to remember, to form an attitude supplementing the formation of judgement with the synthetic unity of imagination and understanding. Kant points to an equal importance played in the judgement formation by both formal conditions and experience. It is more difficult to describe experience; it can be better seen as a prototype (though, it is not a notion used by Kant). What is the analogue of a prototype? It is nature. Thus, in his aesthetics Kant approaches the deeply humane unity of all that is alive, the importance of which Anna-Teresa Tymieniecka has so often accentuated. Kant's aesthetics clears the way for a humanistic interpretation of aesthetic experience with a stress on the level of mastership and the freedom of work that should be separated from simple imitation and usefulness. Kant's theses on the objectivity of the judgement of taste also point to the fact that judgement does not require proof of the reality of the object, but depends on subjective ability. The work Kant has accomplished in the sphere of aesthetics clears the way to the understanding of the unity of aesthetic experience. It points to the aesthetic experience being connected with an object's (or a work of art's) intention and idea

because it possesses synthetic unity. It is fruitless to speak about experi-
ence as being primary or secondary. Aesthetic experience *per se* is to be
considered *a priori*. Apriority distinguishes aesthetic experience from the
mundane experience each man has separately. Aesthetic experience comes
as a shared feeling. Individual experiences are incomparable, each of them
having its own history, direction, character. That is why the apriority of
aesthetic experience is like a complex unity connecting life and logos, art
and thinking, the observer and the object of observation forming a link
between the already experienced world and man's creation.

  Aesthetic experience is one of the notions that opens a possibility of
speaking about art, human and world. The differences and holism of the
experience is simultaneous. The aesthetic experience has a very singular
feature – it has some *a priori*, which, on one hand, divide it from everyday
life, but on the other hand – make it nearer. How shall we speak about
aesthetic experience now, when distrust of universal concepts is growing?
Can aesthetic experience help in the understanding between art and
human? The question I would like to put forward and to support here
and now deals with the fact that aesthetic experience shows us the link
between perceiver and perceived in the act of the contemplation. It shows
that the perceived (in aesthetic theories it would be designated as a
concept, "the aesthetic object") retains its sense, location and difference.
The existence of the perceived or the aesthetic object is deeply human, as
stressed by the German philosopher G. W. F. Hegel. This humanity is
closely linked with our existence – the only condition for the perceived
is presence. The human does not exist without presence, and that means
that the aesthetic must turn to the human more than we usually think
about it. What is the meaning of aesthetics? Can it be replaced by the
philosophy of art? The sense of the aesthetics I suggest as a sense of
presence, not as a presence of the Absolute, but as such where the
differences have remained. Aesthetic experiences revive and keep presence
of some object, making it presentable. And it is also a place of differences,
because there is not any absolute subject of presence. Presence is not
universal, it is not definable and it is very hard to make it a concept. On
the context of aesthetic experience the presence is interplay, a mutual
acquaintance, for example acquaintance between two humans, expressed
as a singular experience (feeling). *A priori* of aesthetic experience is
the foundation of its interplay or acquaintance, anything communal.
Community has several different forms of expression, and we must remem-
ber that the background of community is not simply similarity. Through

respect for the differences, a penetrating sensibility can make acquaintance possible.

Therefore we have another interpretation of this *a priori* as a link between human and human, or human and art. It means that acquaintance has a larger context than normally thought. A context of flesh and sensuality, as philosophers sometimes say – a nature.

Maurice Merleau-Ponty had an expression, that human flesh is associated with world flesh. What is this association? One of the most archaic expressions of it is about human *being* in the world. I would speak about *being* as a sensual and non-reflective act without any logical argumentation. It is a health of the flesh, or, as we can nostalgically say in our time, the blossoming of flesh. This vision of blossoming flesh personifies a human imagination about normality, feeling, happiness, home. … In this way, no one has considered that normality is not only a regulative function, but is also a trend to the harmony, a trend which grows from impossibility and the short duration of this blossoming. Philosophers know this feeling too, if we remember *amor fati* of the stoics, the joy of Spinoza and, not long ago, a Nietzschean exultation. The "hunger" to fulfil this impossible imagination is transformed in desire. It sounds topical today when the flesh of world is forbidden to us (notwithstanding the fact that all around us there is an abundance of uncovered flesh, but, maybe, exactly because of that – the uncovered is still dumber than covered), and only the desire is our destination. And desire to demand a realisation.

I would stress that it is not safe to create any larger linkage with non-representing presence, which is hard to call "a nature", because a nature is given to us in the way of an image. And today we have not one Great image of the nature beyond of all our perception, thinking and acting, but different visual representations. Experience, and aesthetic experience especially, has a great meaning for the human and his sensibility. Paul Crowther wrote: "Modern life involves an atrophy of experience and (quite clearly) postmodern sensibility is a continuation of this".[9] Experience and sensibility in the contemporary world is so far from human, that it seems easy to speak about an exultation, joy, *amor fati* – all that belongs to the field of emotions, because we don't have a new metaphor, a new image for expressing this.

Aesthetic experience as apriority establishes the unity of man and the world as a mundane link. Every man's birth is a rupture of this mundane link; his experience establishes some new type of autonomy; that is why one should not talk about givenness and self-evidence, but about the

renewal of the link and the setting of this renewal. It is not a pathetic and poignant task, but a testimony of human being. The rupture or the presence of death marks man's movement back, as it were, the border of death being closely connected with the border of life, just like those of darkness and light, silence and sound. But there are different types of silence and death. Why should we remember only the silence of death and the darkness of death? Those could also be calls of nature. Nature defies explanation, natural sciences cannot supply answers to all questions, either, unless we talk of a transcendental structure that like a network permeates all being, thus allowing us to know something about it due to this permeation. Can natural science tell man about his life or death? Maybe that life and death constitute an organic and cyclic process maintaining balance and harmony, the normality that man is looking forward to? That explains the simplest possible relations with the world that have never seemed simple to man. In a way our time may be called a response to the dark call of nature that cannot be reduced to a life of simple instincts. Simple and natural living is one of the greatest luxuries of this time, and that implies fresh air and water, silence and the aroma of trees. That is why a hushed silence of admiration sets in when the noisy stream of tourists enters the simple wooden walls of the Nidjo palace in the town of Kyoto. Silence reigns and the aroma of trees, but the air and water are purified. Such are the paradoxes of contemporary life that point out to man that it is impossible to retreat further away from the borders of the civilised world. Nature is still further away from man, but culture can become something that is retreating and vanishing. Art is but a singular unattached act, for what connection can there be to something that has hardly left any traces?

The horizon of the complex unity of aesthetic experience is seemingly breaking down against these implacable conclusions inspired by postmodern theories. Art is not a mirror of nature, it does not imitate anything; art has no ideal image or a prime phenomenon. But couldn't it mean that the metaphor of the mirror might be differently employed? Namely, it is not art that is the mirror, but man in whom the reflected fragments are to be seen, one of them being his own body attempting to establish some link with the world. It is in phenomenological texts that the mirror metaphor is most widespread; suffice it to mention Maurice Merleau-Ponty or Hans-Georg Gadamer or Anna-Teresa Tymieniecka. The mirror allows the formation of the model of self-understanding because it shows the external image of myself. Thus, the mirror is the condition of self-understanding and self-acquaintance because, thanks to the mirror, man

obtains his own image and its affirmation. As Maurice Merleau-Ponty wrote: "The mirror metaphor is a condition for a unified self-perception and self-understanding." That is why in Merleau-Ponty's philosophy the mirror is a way for perception to begin.

In Merleau-Ponty's philosophy we discern a number of tendencies characterizing aesthetic experience. In the first place, man's body is involved in the same world with things/objects and the acts of perception occur as an interaction of man and the things present. Perception is a creative act because the body depends on its own activity initiating and stimulating the activity of things. That is the pre-reflective state acknowledged in phenomenology that, according to Merleau-Ponty, allows avoiding the Cartesian separation.[10] World and the body have no ideal image to follow. It does not mean that this state creates chaos, confusion; it just marks other criteria of arrangement bringing out hitherto unknown meanings that become visible, audible and understandable. It gives an incentive for the invisible and the unspoken to open up, not only between people, but also among people and the world. Thus, even the apparent places of chaos – silence, the invisible – acquire meaning as passive distinctions from the sound or the visible by stressing their passivity and making the contours of the known and understandable perception problematic and ambivalent. Along similar lines we can speak about the existence of a work of art. A work of art is also silent in its passivity; it is like a silent manifestation until it catches an observant eye that is attracted by the unusual, by what has not yet been recorded in the order of the world. And only then, through a definite interplay of perception and manifestation, does it really start to live, become active, find its voice and be present.

3. REVIVAL OF AESTHETIC SENSITIVENESS: A POSSIBILITY OF BEAUTY

The beautiful has long since been regarded as the basic category of aesthetics and we have accepted it to be transcendental, that is, existing beyond time and space and its content has always been conceivable. There is truly one determination of the beautiful – it shows the culmination of perception, the highest point of perception, which man is loath to part from, keeping it as a proof of his sensitiveness. The understanding of the beautiful, as combination of the limits of human sensitiveness and transcendence, was born along with ancient philosophy and has been the subject of discussions of the beautiful in Plato's dialogues *Symposium, Hippias Major, Phaedrus, Phaedo, etc.* However, the beautiful in some

way is an epiphanic phenomenon that has accumulated within it many features of human sensitiveness and language, gestures that are not always so unequivocally interpreted.

How shall we speak about the beautiful so that it would lay bare its sense? Is there a difference in the perception of the beautiful in the twentieth century? In some ways our time seems to have conjoined, as it were, all the possible styles that have existed in art. Thus, we can say that inspiration is drawn from all the possible places. To a certain extent, the word "beautiful" slowly yet surely loses its conceptual firmness, thus withdrawing from the idea. It seems to disappear, as it were, from the "dictionaries" used by artists. What enhances the situation? Evidently, the process begins when the beautiful is attached to only one sphere essential for man and ambiguous in the way of development, namely, art. Why do I stress the ambiguity of art? Because in art the beautiful joined together two features: idea and assessment. Both of them merge not only in assessment but also in creative work. Has art "turned its back" on the beautiful? There is a certain embarrassment in art as to how the beautiful is put up in human perception. Nice "little pictures" toadying to human perception and actually driving it out of the field of perception replace the beautiful as a kind of freedom. Mikel Dufrenne, who considers that the beautiful is degraded against the backdrop of general value degradation, stresses this change. In the spheres of art ready for human adaptation to market requirements, for instance, in the so-called pop-culture, the beautiful is turned into senseless symbol, the symbol of consumption and prestige. The beautiful has lost its link with freedom: it has turned into depiction of human inability. What kind of inability? The inability to be free from the spell of consumption and prestige. The more art is subjected to mass culture requirements, the "more beautiful" it must look because that is the only way of attracting perception gnawed away by flattery. What could be more toadying than what the artist Marcel Duchamp attempted to show, as far back as 1910 through his work "Fountain"? Can humans imitate such an idealised artefact? By no means.

What allows us to deliberate on the beautiful as still having some sanctuary? To substantiate it, one shouldn't start making up definite or justifying ideas. The beautiful is characterised only indirectly as a definite presence of a quality that shows its ability to be separate, to be single, to be inimitable. What is capable of being the only object of perception can stand this test. Being the only one, it makes for the feeling of fullness and completion. The beautiful is not perceived either as externally, flawlessly arranged or internally disguised and undiscoverable, but as totally sub-

jected to experience. The beautiful is given in sensitively faultless perception, but also forms a certain immanently present meaning. No particular meaning is the justification of the beautiful, so how to distinguish it? The beautiful can never turn into a decoration, it does not brag of its attraction; its meaning is inseparable from sensitiveness. The beautiful addresses me as if I was the only one whom it can confide in, it confirms my uniqueness. That is why it cannot appear only rationally or conceptually, or only in practical perceivable objects, or only in objects perceivable in a state of affection. The only feature of the beautiful and its justification is that it can evoke and unleash sensitiveness as ecstasy, and it cannot be subjectivized any longer, either logically, or practically. The beautiful shows us the existence of something that the world cannot, something that cannot be defined in terms similar to things or the soul. The separate unique world is not only subjective. Its criterion is aesthetic truthfulness. Uniqueness is not only a determination of the perceiver but also the creator's determination and word because thanks to him the world happens as they said in the Middle Ages, *natura naturans*. Why should we remember the seemingly archaic words: nature, creator? It is because they mark the threshold of retreat for man. The *natura naturans* signals to us as it was, and shows one of the faces for us to read, understand and interpret. Each unique world reflects the feasibility of a real world. As Sartre wrote, "... Art summons the artist to place on his canvas a true portrait of the human kingdom, and the truth about this kingdom, today, is that the human species includes torturers, their accomplices and martyrs".[11] Art shows this different truth that we cannot just take possession of and use as support of our interest. It points to what philosophy is silent about and what has been forgotten by ethics and politics – it is the feasibility of life. The beautiful shows this presence of life, the designator of which cannot be reduced to a notion, and invites us to where the road opens to human communication. What genuinely exists is beautiful without any other conditions for its existence, what is in accordance with sensitiveness. And that is the only condition for the objectivity of the beautiful.

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NOTES

[1]   A.-T. Tymieniecka, "The Creative Self and the Other in Man's Self-interpretation", in A.-T. Tymieniecka (ed.), *Husserliana*, Vol. 6 (Dordrecht: D. Reidel Publishing Company, 1997), p. 3.

[2]   In: W. Tatarkiewicz, *Dzieje, scesciu, pojenc* (Warszawa: Panstwowe Wydawnoctwa Naukowe, 1976), p. 308.

[3]   I. Strawinsky, *Poetique musicale* (Paris: 1946), IV, p. 48.

[4]   J. Dubuffet, *L'art brut preferé aux arts culturels* (Paris: 1994), p. 25.

[5]   J.-L. Nancy, "Le vestige de l'art," in J.-L. Nancy (ed.), *Les Muses* (Paris: 1994), pp. 150–151.

[6]   M. Dufrenne, "The phenomenological approach to poetry", in *In the Presence of Sensuous* (Atlantic Highlands, NJ: Humanities Press International, Inc., 1987), p. 125.

[7]   M. Jay, "Drifting into dangerous waters. The separation of aesthetic experience from the work of art", *Filozofski Westnik*, Vol. 22, No. 2, Lubljana, 1999, Part 1, p. 85.

[8]   A.-T. Tymieniecka, "Memory and rationality in the onto-poiesis of beingness", in Phenomenological Inquiry, Vol. 13, October 1989, p. 108.

[9]   Paul Crowther, *Critical Aesthetics and Postmodernism* (Oxford: Oxford University Press International Inc., 1991), p. 19.

[10]   M. Merleau-Ponty, *Sense and Non-sense* (Evanston, Ill: Northwestern University Press, 1964), p. 135.

[11]   J.-P. Sartre, *Essays in Aesthetics* (New York: Washington Squares Press, 1966), p. 120.

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CONFIRMATIONS OF 'LIFE' IN A PHENOMENOLOGY OF POETIC IMAGES

Throughout the Platonic, rationalist, and empiricist traditions in philosophy, art and poetry have been relegated to a position either excluded from, or subordinate to, the highest of human aspirations. Until recently (and perhaps even now), in the "ancient quarrel between philosophy and poetry" to which Plato referred in the *Republic*, philosophy has predominated, in its attempt to free thought from rhetoric and from the unreflective influence of the senses. The inheritance of the Platonic view – despite its complexities, and the oft-pointed out literary quality of Plato's own writings – has survived in some dominant strains of contemporary philosophy, where aesthetics is a secondary operation of epistemology, metaphysics, or semiotics, or where it is as ripe for deconstruction as any other set of cultural signs. One scholar notes that despite the ubiquity of efforts at defining aesthetic criteria, "aesthetics today is at a loss for words … a loss of understanding and a dearth of strategies for understanding artistic practice. … Aesthetics has lost its sense of how to read a text, how to interpret a painting, how to experience a poem."[1] From one perspective, Anglo-American aesthetics has suffered most from the absence of a fundamental theory of aesthetic practice and experience, despite the carefulness of its arguments about criteria for beauty, its debates, particularly in the light of contemporary art, for ontological criteria for the art-object, or its understanding of art institutions and their role in our appreciation of art. In all of these cases, art remains a privileged object for observation, but is subordinate to a philosophy itself wholly undetermined by the aesthetic; and it lacks a sensitivity to the more profound connections between art and life. One notable exception remains Dewey's classic work, *Art as Experience*, where aesthetic experience is regarded as a culmination or consummation of experience as such; aesthetic experience, he writes, "is experience in its integrity," it is "pure experience … freed from the forces that impede and confuse its development as experience; freed, that is, from factors that subordinate an experience as it is directly had to something beyond itself." Art and poetry unify the elements of experience – doing and undergoing, perceiving and making, matter and method – thus correcting the haphazardness or one-sidedness of other kinds of human endeavors. For this reason, Dewey claims, it is

"to esthetic experience, then, the philosopher must go to understand what experience is."[2] Yet Dewey, his account of the integration of aesthetic experience within ordinary experience notwithstanding, still presents a model of artistic and poetical practice and appreciation which inhabits a special category of experience, "pure" or culminated experience – quite different, then, from that of life itself, with its incessant interruptions and inevitable impurities. On the other hand, the phenomenological move-ment has become increasingly invested in creative experience as funda-mental to understanding experience as such, to understanding the 'lifeworld', as it has been (re)interpreted since Husserl. Beyond classical phenomenology, Merleau-Ponty, in his later writings, had taken art to be essential for understanding two fundamental elements of experience – perception and expression. Merleau-Ponty thinks art is not the culmina-tion of experience but the exploration of its very origins; thus he attributes "the birth of meaning" to poetic expressions, and an account of the "birth" of perceptual awareness to the accomplishments of Cézanne and other modern painters like Matisse.[3] From Merleau-Ponty's pespective, creative experience attests to "the immanence of a world's creation."[4] In this vein, Gaston Bachelard claims in *The Poetics of Space* that "the poet speaks at the threshold of being,"[5] a theme also familiar to us from Heidegger's later philosophy of language. Perhaps most forcefully in defending the importance of creative life, Anna-Teresa Tymieniecka's phenomenology has emphasized, against the "unjustified sovereignty of reason" in much of the philosophical – and including the early phenome-nological – traditions, the "*vital* role of the passions," the realm of "pre-predicative or pre-thematic experience; that is … the empirical, passional, organic, and cosmic phases of human life."[6] She has argued, beyond the standpoint of classical phenomenology, that the "creative function" of the human being conditions all rational, moral, and kinaesthetic experience, because "it is only within creative experience that all types of evidential intuitions come spontaneously together and fully unfold."[7] For Tymieniecka, the creative act is the access to the "Archimedian point from which, alone, the unity of all the possible perspectives on man's experience can be explained."[8] Creative experience lies at the foundation of the human being's "*vital* engagement with the becoming of life"[9] – this correcting Heidegger's almost exclusively practical account, in *Being and Time*, of Dasein's engagement with Being. In light of Tymieniecka's view, we would view aesthetic experience as not only, as Bachelard declares, an "increase of life,"[10] but as rooted in its very conditions; such experience requires a "proto-phenomenological" analysis, which does not neglect the

"pre-autonomous, and pre-conscious realms of life,"[11] what Tymieniecka calls their "initial spontaneity."[12] In this paper, I would like to discuss some specific ways in which poetic language – specifically the poetical image – confirms this notion of "life" in three ways:

(1) in regard to the unique temporality and experiential or virtual spatiality of poetic images
(2) in their 'return' to pre-positional or pretheoretical phases of experience (including what Nietzsche characterizes as joy and pain; Bergson calls the elan vital; or Tymieniecka the initial spontaneity) and
(3) in their non-programmative, unforeseeable nature.

Shadows of Life in Traditional Accounts of Creative Practice

Before proceeding to discuss poetical images in this light, it is useful to revisit the history of philosophical aesthetics, in order to see in what ways poetical language has been associated with 'life,' and in what ways aesthetics has stifled its significance. The two major conceptual categories that pervade philosophical accounts of poetical language are *mimesis* and *inspiration*, both articulated in Plato's rather reductive account of art. Although the notion of *mimesis* has not yet been abandoned by aesthetic theories, a more vital account of art – for instance in Dewey or in phenomenology – resists the mimetic tendency to view art merely as a representation of life, and thereby at a distance from it, rather than a feature and focus of concernful engagement with life. Against Plato's rejection of art in the *Republic* on the basis that imitation is identical to illusion, Aristotle conceives of imitation more generously. In the *Poetics* he argues that poetry is an imitation of action and of life; it can be 'philosophical' because it does not merely imitate the actual – what is or what has happened – but the possible – what could be, what could happen. The notion of 'life,' then, is here articulated by the inseparability of actuality and potentiality, which, at least, has the advantage of overcoming a simplifying notion of mimesis as a literal copying of matter given to the senses. Poetry, too, has its *telos* for human life in common: the purging of emotions, through the evocation and catharsis of *eleos* and *phobos* (pity and fear), and thus the stabilization of the social sphere. But again, this account of the tragic emotions gives poetry only a regulatory function, neglecting its more fundamental relationship to the primordial ground of those emotions, the resources of that vitality for which

Nietzsche will attempt to account in *The Birth of Tragedy*. Moreover, the traditional concept of mimesis neglects the transformative nature of the creative process, the fact that, as Bergson first discussed, art enables us to experience reality in a radically different way than the metaphysical prejudices of ordinary, practically oriented experience; and poetry, in particular, is able to break through the generally spatializing tendencies of language "in order to reveal the temporal dynamics of our inner life."[13]

Aristotle's discussion of the craft of poetry, and his guidelines for its production, thus stabilizes Plato's identification of poetry as imitation, and it does not dislodge, in any significant way, Plato's major objection against poetry, which involves the second principle, the notion of *inspiration*. Because poetry is inspired, as Socrates reiterates in the *Phaedrus* and the *Apology*, poets do not have a claim to knowledge of that which they imitate. This notion of inspiration, originating in Homer, survives in some form or another as a poetological category even in recent theories, for instance in Heidegger's description of the poet as a kind of vessel of being. The problem with the notion of inspiration, from our point of view, is not that it lacks epistemological legitimacy. I would agree with Bachelard's claim that "in poetry, non-knowing is a primal condition,"[14] and with Heidegger's situation of poetical language outside the parameters of rationality and the expressions of a cognitive subject. Rather, the notion of inspiration is problematic if, as in Homer's myth of the Muses, the inspiration is conceived as issuing entirely from an external source, rather than from the situated engagement of a living being. In Kant's aesthetics, too, poetry is attributed "almost entirely" to genius, which Kant defines as inspiration from nature; thus a poet "does not know how he came by the ideas for [a poem]; nor is it in his power to devise such products at his pleasure, or by following a plan. ... Indeed that is presumably why the word is derived from [Latin] genius [which means] the guardian and guiding spirit that each person is given at his own birth, and to whose inspiration [*Eingebung*] those original ideas are due. ... Nature, through genius, prescribes the rule. ..."[15] The traditional conception of inspiration neglects the relation to creative acts and their origins in what Tymieniecka calls self-individuation, or the "inward/outward oriented individualization progress" of a living being "that introduces into the chaotic turmoil the articulations of meaningfulness."[16] Moreover, it ignores the role of initial spontaneity at the root of subjectivity, what she also calls the "prompting spontaneity" in the incipient phase of creative productivity. This spontaneity "not only presentifies (like constitutive perception) an imaginary complex, but *compels* us to its realiza-

tion."[17] Inspiration must be conceived as issuing, indeed, from the not consciously or cognitively known, but as nevertheless initial, from out of the creative life itself. As Dewey writes, inspiration "in itself, at the outset, is still inchoate. Inflamed inner material must find objective fuel upon which to feed," and which is engaged in a "striving to become articulate."[18] This "inner material" is not, however, a "finished imaginative experience to which the work of art corresponds," but the impulsions and tendencies toward the world which are involved in and given objective conditions by the experience of living.

We might note that since the late 17th century, philosophers have striven to vitalize philosophy's account of art, with varying degrees of emphasis and success. Despite Kant's dependence on traditional aesthetic categories, a turning point, for instance, occurs in the *Critique of Judgment*, with the notion of the "feeling of life" – das *Lebensgefühl* – that is said to attend aesthetic experience of the beautiful; art renders a "quickening" of the mental faculties, the imagination and the understanding, in their "free play," and it does so outside the realm of conceptual knowledge. Moreover, aesthetic experience, with its "feeling of life," occupies a central position in Kant's system, providing a bridge between the otherwise irreconcilable realms of theoretical and practical reason, or nature and freedom. For Kant a liking for the beautiful "carries with it directly a feeling of life's being furthered … and hence is compatible … with an imagination at play" ("*indem diese [das Schöne] directe ein Gefühl der Beförderung des Lebens bei sich führt und daher mit … einer speilenden Einbildungskraft vereinbar ist …*").[19]

With early Romanticism and the beginnings of German idealism, very much under Kant's influence, art and poetry were granted a brief reign at the pinnacle of human activities – for instance in Schelling's philosophy – only to be relegated again, in Hegel's *Phenomenology of Spirit*, to a position subordinate to conceptual thinking, from which art and the poetic, tethered tightly to the sensual and the particular, were removed. Until Nietzsche's radical critique of philosophy's epistemological and metaphysical claims – when he dared "to look at science in the perspective of the artist, but at art in that of life (*die Wissenschaft under der Optik des Küstlers zu sehen, die Kunst aber under der des Lebens …*)"[20] – the "ancient quarrel" between philosophy and poetry seemed to end, despite the undeniable importance and vivacity of art, with philosophy as the victor. But in Nietzsche, a radical beginning is made toward reconnecting art, and particularly the musical character of poetry, with its primal conditions, with the notion of life, here conceived as an original conflict

between the will to individuation and the reverie of fusion, and in tragic poetry, between the representational image and the fluidity of music. This reconnection with life initiates further theories in which "life becomes manifest through its vivacity,"[21] and life itself is seen to be fulfilled through art. It begins to be seen that, as Dewey writes, "experience itself [as] the fulfillment of an organism in its struggles and achievements in a world of things … is art in its germ."[22] Because it juxtaposes the visual image (Apollinian) and the musical character of language (Dionysian), Nietzsche's theory stops short of what we need to ground a phenomenology of the poetical image. The latter is reducible neither to the visual spectacle of a poetical drama nor the musical character of its origins in song, but inhabits, in intuition, a middle space between them. Despite the theories of Bergson[23] and, more recently, of Paul de Man,[24] both of whom aim to resist the stasis and "immobility" of the visual aesthetic[25] and instead emphasize the temporality or inner rhythm of the poem, the poetical image, too, might present us not only with a "miniscule phenomenon of the shimmering consciousness" but "miniatures of the vital impulse"[26] – a notion defined by Bergson[27] and reconceived by Tymieniecka, in contrast to Bergson's emphasis on "primeval turmoil," as an "initial spontaneity" and an "intrinsic striving toward an existential accomplishment."[28]

Confirmations of Life in the Poetic Image

The poetic image offers a unique focal point for phenomenological investigation, because (as I have argued in a recent paper), it claims a special status in what Husserl called "intuitive (re)presentation" (*anschauliche Vergegenwärtigung*).[29] The poetical image is neither an object of direct perception, nor cognitive idea, but is constituted in passive and spontaneous syntheses which aim at a different kind of fulfillment. The poetical image is temporal, in its individual "flicker" as well as in its successive and modifying relationship to other images; but it is also spatial, in its capacity to evoke an intuition of lived spatiality. This is why Bachelard analyzes poetical images of insides and outsides, of houses and rooms, and observes there a "topography of our intimate being."[30] The poetic image both represents, and exceeds, the physical world, and transforms geometrical or represented spatiality into a lived space for conscious life, with all its memories, attentions, and expectations.

Moreover, the poetical image exceeds the logic of representation, for poetical images can both "picture" elements of the visual world and

present the "unpicturable." They can, as symbols, suggest ideas, which is the reason Kant considered poetry to be the highest of art-forms.[31] Yet if, as I am suggesting, poetical images are not merely mimetic of life, but are more deeply rooted in it, from where do they issue? In *Creative Evolution*, Henri Bergson discusses poetical images in a manner that tethers them to a "generative idea":

The generative idea of a poem is developed in thousands of imaginations which are materialized in phrases that spread themselves out in words. And the more we descend from the motionless idea, wound on itself, to the words that unwind it, the more room is left for contingency and choice. Other metaphors, expressed by other words, might have arisen; an image is called up by an image ... All these words run now one after another, seeking in vain ... to give back the simplicity of the generative idea. ... But our mind, by successive bounds, leaps from the words to the images, from the images to the original idea, and so gets back, from the perception of words – accidents called up by accidents – to the conception of the Idea that posits its own being. So the philosopher proceeds, confronted with the universe.[32]

But what generates a poem is not, like "the God of Aristotle," a motionless idea to which words strive in vain to represent;[33] poetical images do not try to catch up to a primordial idea the way a philosopher tries to account for reality. While the poem can be prompted by an initial image, a string of words, a vague notion, the poet often *discovers* the subject matter in and through the language in which the poem finds its being. This is why poems are often as much about the poetical endeavor – perceiving, feeling, undergoing, striving towards significance – as they are about their explicit subject matter or "idea"; and this is because the subject matter of a poem exceeds what is merely 'named' by words; it attempts, as Rilke writes in his poem "The Gazelle" (*New Poems*), not to capture in words, but to bring what is seen or imagined into an intimate vision, with all its significance. Out of the images in this poem, Rilke is able to distinguish between words' capacity to name and the poetic image's capacity to bring forth into the inner world. Here is the poem:

> *Die Gazelle – Antilope Dorcas*
>
> Verzauberte: wie kann der Einklang zweier
> erwählter Worte je den Reim erreichen,
> der in dir kommt und geht, wie auf ein Zeichen.
> Aus deiner Stirne stiegen Laub und Leier,
> und alles Deine geht schon im Vergleich
> durch Liebeslieder, deren Worte, weich
> wie Rosenblätter, dem, der nicht mehr liest,
> sich auf die Augen legen, die er schließt:

um dich zu sehen: hingetragen, als
wäre mit Sprüngen jeder Lauf geladen
und schösse nur nicht ab, solang der Hals
das Haupt ins Horchen hält: wie wenn beim Baden
im Wald die Badende sich unterbricht:
den Waldsee im gewendeten Gesicht.

[*The Gazelle – Dorcas Gazelle*

Enchanted one: how shall two chosen words
achieve the harmony of the pure rhyme
which in you like a signal comes and goes?
From your forehead the leafy lyre climbs,
and all your being moves in sure accord,
like those love lyrics whose words softly flow:
rose-petals laid upon the closed eyelids
of one grown weary, who no longer reads
but shuts his eyes to see you – swiftly brought,
as though each leg were charged with leaps but not
fired, as long as the neck holds the head
quiet to listen: as when in a green place
a bather in the woods is interrupted ...
with the lake's shine on her averted face.][34]

Here Rilke explicitly favors the image, "brought" (*hingetragen*) to the closed eye, to the word which names the animal imagined. Words cannot achieve the "rhyme" (*Reim*) of the gazelle unless one no longer "reads" (*liest*) but "shuts his eyes" to see the legs charged with latent leap and the head held in pause, interruption itself. But clearly for the poet, the capacities of the poetical image are not exhausted by signification, as Rilke makes clear in the opening lines. The final volta in the poem, from the image of the gazelle to the lake's shine on the bather's face, elicits meaning from their juxtaposition, and it does so as an unfolding both of temporality (retention, attention, expectation) and of lived spatiality, a point to which I will return shortly.

Rilke's poem demands acknowledgment that "the poetic image is an emergence from language, it is always a little above the language of signification."[35] In being both about the gazelle and self-referential, Rilke's poem goes beyond transformation or representation of the given. Like life itself, the poetic image is generative and individuating; it creates a third level of being irreducible either to itself as sign or to the object to which it refers. Bachelard writes, "The reader of poems is asked to consider an image not as an object and even less as the substitute for an object, but to seize its specific reality."[36] The creativity of poetical images must

then involve a kind of fulfillment of creative intention, which exceeds at least the Platonic notion of mimesis, not merely reproducing but generating a level of reality. This intention is both passive, through association and synthesis, and a striving, a progression forward toward fulfillment. While Heidegger characterizes poetic making as a "hearkening" to being, it requires the active participation of consciousness, despite Heidegger's distaste for the language of subjectivity; this participation is a labor, an effort at perceiving and feeling; it need not be associated with the notion of will, but with what Kant called the "productive imagination." "This implies, first of all, that this power is here not taken as reproductive, where it is subject to the laws of association, but as productive and spontaneous [*produktiv und selbsttätig*] (as the originator of chosen forms of possible intuitions)."[37] Kant's comment on the productive imagination would have to render more subtle his understanding of inspiration, and it delivers us from a view of the imagination as merely the capacity to present ideas to the mind's eye, and perhaps to recombine them, but not to generate a specific level of being. Pierre-Jean Jouve writes: "There is no poetry without absolute creation."[38] (Bachelard points out that in *Matter and Memory*, Bergson's work dedicated to understanding images, "there is only one reference … to the productive imagination.").[39] Poetic images, in what Bachelard calls their "felicity" and in their "reverberation,"[40] issue from a unique "creative vision," a description of which Tymieniecka gives, in reference to the creative process in general, in the first book of *Logos and Life*.[41]

In its emergence from language, the poetic image suggests a special relationship to temporality and spatiality. While Nietzsche's analysis of images, based on the plastic arts and the spectacle of dramatic poetry, severs the image from time, restricting time to the musical quality of language, a phenomenological analysis of the poetical image surpasses this distinction. In poetical images and their "reverberation" (retinir), as Bachelard calls it, borrowing from Minkowski, we find a condensation of existential temporality – retention, attention, and protention – and in their unfolding, an interior spatiality, what Rilke called "*das Innere.*" Poetic images and their collaboration in a poem render a condensed and thus intensified experience of the interinvolvement of spatiality and temporality in productive generation: how the world (spatiality) must be taken up and lived (temporality). The "reverberation" of poetical images attests to both their temporality and their virtual spatiality; and this togetherness is linked in Minkowski's analysis to the notion of life. He writes:

If, having fixed the original form in our mind's eye, we ask ourselves how that form comes alive and *fills with life*, we discover a new dynamic and vital category, a new property of the universe: reverberation (*retinir*). It is as though a well-spring existed in a sealed vase and its waves, repeatedly echoing against the sides ... filled it with their sonority. Or again, it is as though the sound of a hunting horn, reverberating everywhere through its echo, made the tiniest leaf, the tiniest wisp of moss shudder in common movement and transformed the whole forest, filling it to its limits, into a vibrating, sonorous world [my emphasis].

Like echoes, which bring to our awareness time through space and space through time, poetical images form what he calls "a sort of self-enclosed whole, a microcosm," which in the case of creative works allows their fulfillment to be generative rather than only reproductive.[42] One of Rilke's poems about roses, "*Das Roseinnere*," attests to the dispersal and over-flowing this kind of fulfillment. As we read down the page, through temporally successive waves of images of summer's fulfillment and fini-tude, each image reverberates with the next as if generating the poetical coordinates of a spatiality that challenges the distinction between inward-ness and outwardness. The most prominent image, that of an open rose in full bloom, suggests a virtual "inner" space that resonates with an inward space in the reader, a space that is overflowing, perhaps with 'the feeling of life.' Rilke writes:

> *Das Roseninnere*
>
> Wo ist zu diesem Innen
> ein Außen? Aufwelches Weh
> legt man solches Linnen?
> Welche Himmel spiegln sich drinnen
> in dem Binnensee
> dieser offenen Rosen,
> dieser sorglosen, sieh:
> wie sie losen im Losen
> liegen, als könnte nie
> eine zitternde Hande sie verschütten.
> Sie können sich selber kaum
> halten; viele ließen
> sich überfüllen und fließen
> über von Innenraum
> in die Tage, die immer
> voller und voller sich schließen,
> bis der ganze Sommer ein Zimmer.
> wirch ein Zimmer in einem Traum.
>
> [*The Rose's Innerness*
>
> Where is to this innerness

an outwardness? Upon what ache
do you lay its soothing petals?
What heavens find their reflections
in the secluded sea
of these wide open roses,
these carefree floating blossoms, see:
how loosely they lie in their looseness,
as if a trembling hand
could never spill and disperse them.
They barely manage to stay afloat;
many of them let themselves
be filled to overflowing
and now flow over with inner space
into the days that ever more fully
encircle them, until the whole of summer
becomes one room,
a room envisioned in a dream.][43]

Here temporality is fulfilled in spatial metaphor: summer which "becomes one room" (*ein Zimmer wird*); and this is reflected in the poem itself, which is, like the rose, "a room envisioned in a dream" (*ein Zimmer in einem Traum*). The spatial and temporal reverberation of poetical images is then linked to another vital element of life. "As in a dream," poetical images afford a *return to pretheoretical or preassertive origins of language*, the striving for significance that issues from the complex existential texture of living, and from the initial spontaneity mentioned above. In evading cognitive assertions, poetic images are able to evoke and even nurture the realm of preconscious bodily and emotional involvement with the world, for which sleep might be here metaphoric. This more primordial experience is reflected in the excess of poetic language beyond the level of thetic assertion. Merleau-Ponty writes that

words, even in the art of prose, carry the speaker and hearer into a common universe by drawing both toward a new meaning through their power to designate in excess of their accepted definition, through the muffled life they have led and continue to lead in us, and through what Ponge appropriately called their 'semantic thickness' and Sartre their 'signifying soil.' This spontaneity of language ... is ourselves with our roots, our growth, and, as we say, the fruits of our toil.[44]

Thus poetical images do more than, as Bergson argues, "impress feelings on us" or "suggest" them to us by a non-causal intersubjectivity.[45] They return us the primordial facticity of seeing, feeling, being, and undergoing, which is why poems can evoke in us not merely feelings but whole experiences, alive with their own atmosphere, their own inner contradic-

tions. They maintain a relationship to the very structure of 'life' as defined by Tymieniecka, some elements of which we have hinted at above: a structure of 'actual givenness'; a discrete continuity of becoming; the individualizing of beingness; and initial spontaneity.[46] For Merleau-Ponty, in contrast to Kant, the literary work of art does not present ideas but "matrices of ideas … whose meaning we never stop developing."[47] This is due both to the generative development of images and their inextricable connection to a level of consciousness that precedes thought. They maintain their roots in silence, in "the excess of what we live over and above what has been said."[48]

Perhaps the most important vital characteristic of poetic images, at which I have until now only hinted, is their non-programmative, unforeseeable nature. While poetical images can be provoked by association, they are not carried forth by its law – a law which is, in Kant's analysis of the faculties aesthetically considered, characteristic of the reproductive imagination. The most crucial element of Kant's aesthetic theory is that the productive imagination, in its capacity to evoke a feeling of life, "must be considered in its freedom." Without such freedom, the feeling of life would be absent. Thus poetical works are unique because they are unforeseeable and surprising, even if they are anchored down by a unified theme. Rilke's leap from the gazelle to the interrupted bather does not follow a causal or even a suggestive logic. Kant points out that freedom from the law of association does not mean lawlessness or chaos, but is described as a "*freie Gesetzmäßigkeit*" of the imagination – a free lawfulness.[49] That is, poetical images bring forth aesthetic ideas which are in harmony with the understanding's lawfulness, but are not subordinated to it. Phenomenologically said, they present ideas bound by the conditions of possible intuition; and possible intuition must be seen, in both the views of Merleau-Ponty and Tymieniecka, through the logos of life in its predelineation by the "circumambient world of life-conditions."[50] And yet because they draw from preconscious sources, and because we can locate spontaneity, as Husserl showed, even at the pre-conscious level (of passive synthesis), but also at the level of poetical striving, poetical images are unpredictable. Even as language draws from sedimented resources, it breathes new life into them; "it awakens images that had been effaced, at the same time that it confirms the unforeseeable nature of speech." Bachelard asks, "If we render speech unforeseeable, is this not an apprenticeship to freedom?"[51] In the poetical image, freedom is found in an experience evoked in excess of what has already been said; in the oblique advance of its relations to the world, to itself, and to other images; in the

generation of a new level of being that is unforeseeable; in their intense meaningfulness without being the "servant" of meaning.[52]

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NOTES

[1] Hugh Silverman, "Traces of the Sublime: Visibility, Expressivity, and the Unconscious," in M. Véronique (ed.), *Merleau-Ponty: Difference, Materiality, Painting* (Atlantic Highlands, NJ: Humanity Books, 1996), p. 129.

[2] John Dewey, *Art as Experience* (New York: Capricorn Books, 1934), p. 274.

[3] See Maurice Merleau-Ponty, "Cezanne's Doubt," "Indirect Language and the Voices of Silence," and "Eye and Mind," in Galen A. Johnson (ed.), *The Merleau-Ponty Aesthetics Reader* (Evanston: Northwestern University Press, 1993).

[4] Merleau-Ponty, "Indirect Language and the Voices of Silence," op. cit., p. 83.

[5] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1964), p. xvi.

[6] Anna-Teresa Tymieniecka, "Harmony in Becoming: The Spontaneity of Life and Self-Individualization," in A-T. Tymieniecka (ed.), *Phenomenology of Life in a Dialogue Between Chinese and Occidental Philosophy* (Dordrecht: D. Reidel Publishing Company, 1984), p. 3.

[7] Anna-Teresa Tymieniecka, "Harmony in Becoming," p. 4.

[8] Anna-Teresa Tymieniecka, *Logos and Life: Creative Experience and the Critique of Reason* (Dordrecht: Kluwer Academic Publishers, 1988), p. 6.

[9] Anna-Teresa Tymieniecka, "Harmony in Becoming," op. cit., p. 5.

[10] Bachelard, *The Poetics of Space*, op. cit., p. xxxiii.

[11] Anna-Teresa Tymieniecka, "Harmony in Becoming," op. cit., p. 10.

[12] Ibid., p. 12.

[13] Murray Krieger, *Ekphrasis: The Illusion of the Natural Sign* (Baltimore: The Johns Hopkins University Press, 1992), p. 32.

[14] Bachelard, *The Poetics of Space*, op. cit., xxxiii.

[15] Immanuel Kant, *Kritik der Urteilskraft* (Hamburg: Felix Meiner Verlag, 1993) p. 161. *Critique of Judgment*, trans. Werner S. Pluhar (Indianapolis: Hackett, 1987), p. 175.

[16] Anna-Teresa Tymieniecka, "Harmony in Becoming," op. cit., p. 10.

[17] Anna-Teresa Tymieniecka, *Logos and Life*, op. cit., p. 180.

[18] Dewey, *Art as Experience*, op. cit., p. 66.

[19] Immanuel Kant, *Kritik der Urteilskraft*, p. 89. *Critique of Judgment*, p. 98.

[20] Friedrich Nietzsche, *Das Hauptwerk Band III* (Munich: Nymphenburger, 1990), p. 370. *The Birth of Tragedy*, in Walter Kaufmann (ed.), *Basic Writings of Nietzsche* (New York: Modern Library, 1968), p. 19.

[21] Bachelard, *The Poetics of Space*, op. cit., p. xxvii.

[22] Dewey, *Art as Experience*, op. cit., p. 19.

[23] See Krieger, *Ekphrasis*, op. cit., p. 112.

[24] Paul de Man, in Burt, Newmark, and Warminski (eds.), *Romanticism and Contemporary Criticism* (Baltimore: The Johns Hopkins University Press, 1993), pp. 181–187.

[25] Henri Bergson, *Time and Free Will*, trans. F. L. Pogson (New York, Harper Torchbooks, 1960), p. 15.

26   Bachelard, *The Poetics of Space*, op. cit., p. xxvii.
27   Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (New York: The Modern Library, 1944), pp. 94–108.
28   Anna-Teresa Tymienicka, "Harmony in Becoming," p. 8. *Logos and Life*, op. cit., p. 180.
29   Jennifer Anna Gosetti-Ferencei, "The Aesthetic and the Poetic Image," *Philosophy Today*, SPEP Supplement, vol. 29, 2003.
30   Bachelard, *The Poetics of Space*, op. cit., p. 36.
31   Kant, *Kritik der Urteilskraft*, p. 183; *Critique of Judgment*, op. cit., p. 196.
32   Bergson, *Creative Evolution*, op. cit., p. 348.
33   Ibid., p. 349.
34   Rainer Maria Rilke, *Gesammelte Werke*, *Band III* (Leipzig: Insel Verlag, 1930), p. 45. The translation is from *The Rose Window and Other Verse from New Poems* selected by Ferris Cook (Boston: Little, Brown, and Co., 1997), p. 35.
35   Bachelard, *The Poetics of Space*, p. xxviii.
36   Ibid., p. xix.
37   Kant, *Kritik der Urteilskraft*, pp. 82–83; *Critique of Judgment*, p. 91.
38   Pierre-Jean Jouve, *En Miroir*, Mercure de France, p. 10, cited Bachelard, p. xxxi.
39   Bachelard, *The Poetics of Space*, op. cit., p. xxxiv.
40   Ibid., pp. xxx, xvi.
41   Anna-Teresa Tymieniecka, *Logos and Life*, op. cit., pp. 180–182.
42   Eugène Minkowski, *Vers une Cosmologie*, chapter ix; cited in Bachelard, *The Poetics of Space*, p. xvi, n. 1.
43   Rainer Maria Rilke, *Gesammelte Werke*, *Band III*, p. 225. I have used, but altered, a translation from *Selected Poems*, trans. Albert Ernest Flemming (New York: Metheun, 1986), p. 224.
44   Merleau-Ponty, "Indirect Language and the Voices of Silence," op. cit., p. 112.
45   Bergson, *Time and Free Will*, op. cit., p. 17.
46   Anna-Teresa Tymieniecka, "Harmony in Becoming," op. cit., pp. 6–7.
47   Merleau-Ponty, "Indirect Language and the Voices of Silence," op. cit., p. 114.
48   Ibid., p. 120.
49   Kant, *Kritik der Urteilskraft*, p. 82; *Critique of Judgment*, p. 91.
50   Anna-Teresa Tymieniecka, "Harmony in Becoming," op. cit., p. 11.
51   Bachelard, *The Poetics of Space*, op. cit., p. xxvii.
52   See Merleau-Ponty, "Indirect Languages and the Voices of Silence," op. cit., p. 120.

CHARLES H. DE BRANTES

THE SENSE OF CREATIVITY BY ANDREI TARKOVSKI

What could have inspired Andrei Tarkovski when he decided to change, for the French translation, the conclusion of his last book *Sculpting in Time*, a book describing his thoughts about life, art and more specifically his own expression of art, cinema? The first version of it precisely matched the theme of our symposium: *Finally, I would enjoin the reader – confiding in him utterly – to believe that the one thing that mankind has ever created in a spirit of self-surrender is the artistic image. Perhaps the meaning of all human activity lies in artistic consciousness, in the pointless and selfless creative act? Perhaps our capacity to create is evidence that we ourselves were created in the image and likeness of God*? Then he asked me to add: *I shall conclude by revealing the clandestine aim of this book: my hope is that those readers whom I manage to convince, if not entirely then at least in part, may become my kindred spirits, if only in recognition of the fact that I have no secrets from them.* A glimpse of modesty and a longing for communion prevailed over the simple spelling out of the very high value he conceded to the work of art, and more particularly to the filmmaker, with his capability to recreate reality. The sickness he had recently developed was to overwhelm him two months later.

Andrei Tarkovski rooted artistic creation, poetic action in the most secret part of man and universe. His seven films – *Ivan's Childhood*, *Andrei Roublev*, *Solaris*, *Mirror*, *Stalker*, *Nostalgia*, *The Sacrifice* – all streamed out from his personal view of life, which he expressed in the already quoted book as well as in a personal Diary (which was published after his passing away).

Therefore it may be no surprise that he often refered to the first book of the Bible, the book of Genesis, and that he delivered, at the end of his life, a public meditation on the last one, the Book of Revelation. The script of creation in the book of Genesis inspired him as much as art, science, philosophy or religion, for Tarkovski is also a path for knowledge, a path towards truth, which infallibly unveils itself through beauty (an idea in continuation with all main Russian thinkers). A genuine work of art, revealed through some overwhelming impression or catharsis could therefore be what had made man and the universe. *It is clear that the goal of all art – unless of course it is aimed at the consumer, like a saleable commodity – is to explain to the artist himself and to those around him*

what man lives for, what is the meaning of his existence. To explain to people the reason for their appearance on this planet, or if not to explain, at least to pose the question. … From the very moment when Eve ate the apple from the tree of knowledge, mankind was doomed to strive endlessly after the truth. … That was the beginning of a journey that has no end. Even given that art is a way towards knowledge, under that more general aim of mastery of the world given to man by the Creator in that first story, that however was the end (for Andrei Tarkovski) of any similarity between the two embodiments of the creative human spirit – scientific discoveries and the creation of works of art. He compared scientific knowledge to the ascent up an unending staircase and its artistic counterpoint to an endless system of spheres, *each one valid and eternal, and evidence of man's capacity to recognise in whose image and likeness he is made, and to voice this recognition.*

The meaning of artistic images is precisely what inspired Andrei Tarkovski in the meditation he gave in a London church on the Book of Revelation of Saint John: *The Apocalypse is perhaps the very greatest piece of poetry that has ever been created in the world. It is inspired from on high. It is something which encompasses, embraces all the laws given to man from on high. We know that there have been for some time past now different readings of it. … We have also become used to the fact that the Book of Revelation is interpreted and this is, in my view, precisely what should not be done, because it seems to me that it does not lend itself to interpretation. There are no symbols of the Apocalypse: they are images. Because, whereas a symbol can be interpreted, an image cannot be interpreted. A symbol can be deciphered, a certain image can be extracted from it – perhaps a formula is a better word – whereas an image is not something that we comprehend intellectually, it is something that can be perceived, intuited, experienced. For there are endless possibilities of interpretation, it expresses an absolutely unending number of possibilities of linkage, of links between it and the absolute.* Obviously the Russian filmmaker felt an exigency and an ambition for artistic creation, and particularly cinematographic creation, that could only be seen in genuine works of art, and quite exceptionally so in that new artistic expression born at the beginning of the XXth century. He was expressing some ideal to approach through sufferings, disillusions and sometimes blessings. He presented the image of a drop of water to sum up his thought: *In a word, the image is not a certain meaning, expressed by the director, but an entire world reflected as in a drop of water.*

But what was that world created and reflected in each of the films made by Andrei Tarkovski? Trying to encircle it too much would be against its own nature, as his world existed between the infinity, or freedom, of the inner consciousness of man, and the infinity of the reality around him, the observation of which made up the proper material of his art. Nonetheless, this infinity, let us say that genuine freedom he was longing for, let itself be approached or expressed by a principle of uniqueness, which was also for him the real property of life. For Tarkovski, everything was connected in this world. The equation nailed on the wall in his film *Nostalgia*: $1 + 1 = 1$ represented a protest against science as a truth of life shown, for instance, in the sum of two drops of water. The intuition of the world's unity, of a world nevertheless in constant movement, also gave Tarkovski the vision of a world where man was not necessarily the only reference point, where the most important goal for his art was the observation of that world rather than the perception each person could have of it.

This is what he wrote in his Diary on February 10, 1979: "*Lord! I feel you drawing near, I can feel your hand upon the back of my head. Because I want to see your world as you made it, and your people as you would have them be. I love you, Lord, and want nothing else from you. I accept all that is yours, and only the weight of my malice and my sins, the darkness of my soul, prevent me from being your worthy slave, o Lord!*"
Such a prayer reveals where that intuition of unity springs from. Russian, Orthodox, Christian, Andrei Tarkovski never showed any dogmatism, and experienced himself, before anything else, as a poet and a filmmaker never free and clairvoyant enough to create what his vocation and his time were requiring from him.

He again expressed that intuition of unity in the quoted meditation on the Apocalypse: *I begin to think that the art to which I devote myself is only possible when it does not express me myself but charges itself with that which I can receive from others.* Here is again the union of kindred spirits called for in our introduction or the image of a piece of art as a sphere quoted above. And how can we not think here of the icon of the Trinity painted by Andrei Roublev, which inspired Andrei Tarkovski to write his script *The Passion of Andrei*, which became his film *Andrei Roublev*? Through an examination of the ideal of communion between men, this masterpiece of a Russian XVth century haunted by the violences of the tataro-mongol domination gave Andrei Tarkovski the opportunity to investigate the psychology of creation, as well as the social consciousness of an artist like himself in love with the universe. The kind of revelation

which springs through that woodpainting illuminates in depth, the defini-
tion of a person, rediscovered as a being in relation and essentially links
into the economy of creation, in a perfect sphere where each individuality
offers a unique image answering to the other in one single communion.
In order to test the reality of such an ideal image, the filmmaker grasped
the life of that monk painter, and, through a return to the beginning,
inspired by the Book of Ecclesiastes, in an organic progression, Andrei
Tarkovski followed Andrei Roublev beyond the walls of the monastery
of the Trinity. There he had received education from Saint Sergey
Radonezhsky, the very one who advised victorious Prince Dimitri of the
Tatars in Koulikovo in 1380, the first strong action of resistance and first
sign of what was going to become a Russian renaissance, with his device
"unity and fraternity". Through misfortunes and blessings, temptations,
horrors and ecstasies and discovering some truths of life, Andrei Roublev
purifies all the teaching he has received to retain only what resists the
test of fire. That test is a hard one – he kills a man and renounces
painting, disgusted by himself and by the sudden absurdity of his art. His
meeting with the great icon painter of his time, Theophane the Greek,
leads to an argument with him regarding the way to tell the truth to men
of his time … which leads him to renounce speech, to take a vow of
silence. This changes the day a young bell founder moves him so that he
rediscovers the necessity of his art, for himself as well as for all who found
themselves in his icons. This young bell founder, by his faith only, because
he in fact ignored its professional secret, had succeeded, under the eyes
of Andrei Roublev, to create the new big bell of the Kremlin for the joy
of the population of Moscow gathered around for the occasion. One can
see now what a relative of Andrei Tarkovski meant, when he said: *The
perestroika? We had started it in 1966 with the shooting of Andrei Roublev*!
And henceforth the certainty of the teaching of the icon of the Trinity
Saint Sergey (goodness, gentleness, openness) was again to become the
life axis of Andrei Roublev, as it was to be the axis of Andrei Tarkovski,
to be sharpened through the five films which followed. Once more we see
that every man, every artist, has at least one single truth in him, to be
discovered, to be sharpened and to be expressed, as a matter of life
or death.

   This work on the icon of the Trinity allowed Andrei Tarkovski to
develop his own way of doing cinema. The reversed perspective proper
to iconic art, as Pavel Florenski formulated it, which brought back the
heart of the painting to the heart of the eye of the spectator, rather than
pulling him towards the far horizons seen in the Italian renaissance,

meant something to the inside vision of the filmmaker. Andrei Tarkovski made that tradition his own in his way of editing films. Once the celluloid film imprinted with a reality that the filmmaker has chosen in all its factual, tangible, concrete aspects, and in its movement, moment after moment, the filmmaker would proceed with the editing by seeking to reveal the essence of the filmed images rather than trying to assemble them from his own point of view. And the essential work becomes bringing time out from the filmed material. Tarkovski wrote: *The image becomes authentically cinematic when not only does it live within time, but time also lives within it*. The choice of a rhythm in cinema, or of a flow of time, becomes the expression of the artist's soul, if he searches to reveal what he called *imprinted time* in the cinematic image, a concept which helped him to choose in his images a unique necessity. Therefore, artistic creation in cinema consisted for Tarkovski, of creating and sculpting a flow of time which was his own, and which gave a uniqueness to the filmed reality, even from the most common one.

That search for uniqueness as a key to the genuine art masterpiece was what attracted Andrei Tarkovski to Leonardo da Vinci, Bach and Tolstoi. He was, before anything else, interested in their ability to approach reality as if coming to it from elsewhere, from above the world or from the side. He was also attracted to them because their images could be seen in an ambiguous way, contradictory, impossible to fix. The artistic images found in that painter, that composer, that writer, make us discover infinity in finity.

He wrote on the subject in his Diary dated January 24, 1973: *There was a time when I thought that film, unlike other art forms, had a total effect, identical for every audience. … One has to work out a principle which allows for film to affect people individually. The total image must become something private, comparable with the images of literature, painting, poetry, music. The basic principle is, I think, that as little as possible has actually to be shown, and from that little the audience has to build up an idea of the rest, of the whole. In my view that has to be the basis for constructing the cinematographic image. And if one looks at it from the point of view of symbols, then the symbol in cinema is a symbol of nature, of reality. Of course it isn't a question of details, but of what is hidden.*

In order to express that uniqueness he sought to catch in the world and in man, and before reproducing it on a screen, Andrei Tarkovski elaborated what he called a *system of images* which articulated the main elements of cinematographic creation: time, rhythm and editing; scenario and shooting script; its graphic realization; acting; music and noises. He

started to feel his creative work as a pressing necessity only after the success of his first film *Ivan's Childhood*. The system of images was going to allow him to give a new form to the art of cinema, to express his convictions, in a word to become an artist, as he wrote to himself: *He starts to be an artist at the moment when, in his mind or even on film, his own distinctive system of images starts to take shape – his own pattern of thoughts about the external world – and the audience are invited to judge it, to share with the director in his most precious and secret dreams. Only when his personal viewpoint is brought in, when he becomes a kind of philosopher, does he emerge as an artist, and cinema as an art.*

In order also to define his task as an artist, Andrei Tarkovski felt the necessity to situate himself in today's world. A world where man has lost his value as a person, reduced to a mass individual. A world where material development has not been followed by spiritual development. He called for that genuine freedom, inner freedom, never definitely possessed, which proves itself by a recovered personal responsibility and a readiness for sacrifice in front of the ongoing catastrophe. He reminded us of Christ and his Golgotha, where he gave us full free will and the right to choose between good and evil. Such consciousness of a spiritual crisis made him close to the creative path of Dostoievski, who said: *They always say that art has to reflect life and all that. But it's nonsense: the writer, the poet, himself creates life such as it has never quite been before him. …* But he was also close to Gogol, quoting him from his Diary as the writer was on his way from Napoli to Jerusalem on December 29, 1847: *It's not my job to preach a sermon. Art is anyhow a homily. My job is to speak in living images, not in arguments. I must exhibit life full-face, not discuss life.*

For Tarkovski, careful observation of life and its possibilities of recreation on a screen represented the true poetic essence of cinema. Decided and destined to formulate for others his own truth about the world, the filmmaker did not show up his searches. As Picasso put it once, he didn't seek, he found. And the work of art, each of his films, had to offer to the spectator an image of truth in which everyone could find his place. And each of those images revealed the absolute freedom of man's spiritual potential. Hence his task became stirring, painful, such a passion, as Pasternak put it:

> Keep awake, keep awake, artist,
> Do not give in to sleep …
> You are eternity's hostage
> And prisoner of time.

In the line of those to whom he felt close, his master in VGIK (Moscow Film School) Mikhail Romm (*he taught me to be myself*), Russian film-maker Dovjenko and his film *The Earth*, the Frenchman Robert Bresson, the Swede Bergman, the philosopher Berdiaev ... but without submitting to anyone, even claiming to be an agnostic, him the believer, but with the sense to not pretend to have global knowledge, preserving ignorance, mystery, hope ... each film made by Andrei Tarkovski was experienced by him as a prayer, as a declaration of love, and, he hoped, experienced or lived as such by some spectators.

Back to his book *Sculpting in Time*, I asked him after he had read the last proof of it, if he would put a sentence as epitaph to it. Andrei Tarkovski asked me then to put down what his father, the poet Arseni Tarkovski, had told him after he had been to the premiere of "Mirror": Andrei, these are not films that you are doing. ...

The sense of artistic creation for Andrei Tarkovski stemmed from a deep desire to love and change the world – the world, and each of its men, by the art of cinema that he loved before anything else. *I don't want to be a saint*, he said to himself, *I want to act*. And a last confidence he gave me once: *If I had to sum up in half-a-page all my esthetic, I would indeed explain that these are not films I am doing which no one has never said or understood. ... What I do is always unique, I never cut into an image. ...* And, paraphrasing Japanese poet Urabe Kenko, he added: *For whom the moon of November is like the moon of December, he will obviously never understand it.*

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TWILIGHT OF THE *EIDOS*: THE QUESTION OF FORM IN HEIDEGGER'S READING OF NIETZSCHE'S THOUGHT UPON ART

> ... Denn das Schone ist nichts
> als des Schrecklichen Anfang, den wir noch grade ertragen,
> und wir bewundern es so, weil es glassen verschmäht,
> uns zu zerstören.[1]

I

One of the most puzzling aspects of Heidegger's seminal 1936–37 Nietzsche lecture *Der Wile zur Macht als Kunst* is Heidegger's selection of an ontological sense of "form" to guide his reading of the meaning of art in Nietzsche's metaphysics. Heidegger portrays the fundamental character of Nietzsche's artist on the basis of his brief statement that the artist: "[…] ascribes to no thing a value unless it knows how to become form (WM: 817)" (NI: 118).[2] Heidegger then points out that Nietzsche describes this becoming-form as, "giving itself up" and "making itself public" (NI: 118) which demonstrates that Nietzsche's conception of form: "[…] corresponds to the original concept of form as it develops with the Greeks" (NI: 118). While Heidegger's insistent focus upon form has almost no basis in Nietzsche's aesthetics, his employment of this term to account for Nietzsche's understanding of rapture appears to simply depart from Nietzsche altogether:

Form defines and demarcates for the first time the realm in which the state of waxing force and plenitude of being come to fulfillment. Form founds the realm in which rapture as such becomes possible. Wherever form holds sway, as the supreme simplicity of the most resourceful lawfulness, there is rapture […] For Nietzsche, rapture means the most glorious victory of form. (NI: 119)

The problems presented by this reading have been noted by commentators since the 1961 publication of Heidegger's *Nietzsche* and are concisely summarized by Michel Haar:

[T]he point at which Heidegger completely departs from the Nietzschean position is his claim that forms are simply encountered by the artist and revealed by him. […] But

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Nietzsche says that rapture imposes forms upon things through a kind of constraint: the artist does violence to nature. Never in Nietzsche does the artist submit to the structures of Being; instead he brings them forth. But Heidegger's most marked excess is deriving the artistic *Stimmung* from forms which would seem to exist prior to his creative work. [...] 'Art', says Heidegger, 'dares to risk chaos'. How could there be any risk, if the superabundance were only the wealth of forms hidden and waiting to be discovered?[3]

Heidegger seems to interpret the meaning of creation in Nietzsche as simply uncovering the givenness of a multitude of forms. As Haar correctly points out, the meaning of creation in Nietzsche's thought is unquestionably more radical and originary than merely discovering what is already given. This clearly reductive interpretation of the meaning of creation as a mode of uncovering forms, seems to be the result of Heidegger's notorious inclination to read Nietzsche from the perspective of his own conception of the artist's relation to the work of art. However, in this case, a closer examination of the meaning of form in this lecture reveals that Heidegger distinguishes between (1) form as what is brought forth in creation and (2) as a term to denote the pre-eidetic givenness of phenomenality itself. For Heidegger, this primordial sense of phenomena denotes the very manifestness of beings prior to any epistemic or mimetic account of their appearance. While Heidegger unquestionably defines Nietzsche's artist in terms of a relation to form, the prevailing interpretation of this lecture as obscuring the primacy of Nietzsche's creator in favour of given forms, is an interpretation that is based upon a reification of the phenomenological sense of form that is crucial for understanding the structure and scope of Heidegger's initial engagement with Nietzsche's thought.

As Michel Haar indicates, the meaning of form in Heidegger's reading appears inherently contradictory. Heidegger at once describes Nietzsche's artist as essentially encompassing danger, risk and "bare survival" (NI: 117), while at other places he seems to erase the scope of this risk by presenting the meaning of creation as the mere uncovering of pre-existing forms. This apparent equivocation is clearly seen in the fact that Heidegger employs a sense of form to describe the artist's creative powers as: "Form-engendering" (NL: 115) and "[giving] form to beings as a whole" (NI: 73), while simultaneously describing form as something which is given prior to the artist's creation: "[form] first brings the behaviour that it determines into the immediacy of a relation to beings," and "[...] form founds the realm in which rapture as such becomes possible" (NI: 119). Rather than the finality of natural forms or ideal figures hidden in nature awaiting discovery, I will argue that the givenness of form in this lecture should be interpreted as the pre-thetic givenness of phenomenal manifesta-

tion itself. By framing Heidegger's account of the artist's vision as an incursion into this pre-thematized and pre-objectified realm of phenomenality, Heidegger's understanding of Nietzsche's artist as "risking chaos" can be seamlessly integrated with his apparently reductive descriptions of the artist as a relation to form.

<div align="center">II</div>

The foremost reason that Heidegger's account of Nietzsche's artist as form-*creating* has been so easily obscured is that Heidegger relies upon a sense of form which he developed in other texts but does not elaborate on within the Nietzsche lecture. When Heidegger states that Nietzsche's conception of form: "[…] corresponds to the original concept of form as it develops with the Greeks" (NI: 118), he is contextualizing this sense of form within a detailed account of this term's origin that Heidegger worked out earlier and which, understandably in such a lecture format, is merely referred to: "We cannot discuss that origin here in greater detail" (NI: 118). The proper context for interpreting Heidegger's account of Nietzsche's artist as a relation to form is not an aesthetic definition of form which functions merely as the counter-concept to material. Rather, Heidegger's references to the original Greek sense of form in his first Nietzsche lecture should be read in terms of Heidegger's understanding of the original Greek experience of *phenomena*.

On Heidegger's account, the original, i.e., pre-Platonic, understanding of *phenomena* denoted the self-showing of beings from out of themselves. This original unity of being and appearing was covered over in Platonic thought which interpreted the perceptual look of beings as the self-showing of their extra-perceptual essences. This deterioration of the primordial sense of *phenomena* is described by Heidegger in terms of differing understandings of the relation between *morphe* and *eidos*. By contextualizing Heidegger's use of this sense of form in his Nietzsche reading against the Greek background that Heidegger explicitly indicated, the scope and radicality of his reading of Nietzsche's creator can be retrieved from the contradictions and limitations that result when this sense of form is interpreted within a narrow aesthetic context. Furthermore, the proper contextualization of the meaning of form in this lecture clearly shows that Heidegger did not read Nietzsche as the mere inversion of the Platonic tradition, but rather, as reclaiming the original sense of phenomenality that was covered over by the Platonic interpretation of Being as *idea*.

What does Heidegger mean when he says that the sense of form which he is reading in Nietzsche corresponds to the original concept of form as it develops with the Greeks? After noting that this sense of form cannot be elaborated on within the lecture, Heidegger then, "by way of commentary" summarizes this sense of form as follows:

"[…] form, *forma*, corresponds to the Greek *morphe*. It is the enclosing limit and boundary, what brings and stations a being into that which it is, so that it stands in itself: its configuration. Whatever stands in this way is what the particular being shows itself to be, its outward appearance, *eidos*, through which and in which it emerges, stations itself there as publicly present, scintillates, and achieves pure radiance. (NI: 119)

Initially, this description of "the original Greek sense of form" in Nietzsche seems to situate Nietzsche within the Platonic tradition of understanding the perceptual form of a being as an expression of its extra-perceptual essence or *eidos*. However, this interpretation of *eidos* as grounded upon the form which allows a being to stand in itself, is not, on Heidegger's understanding, the Platonic relation of *eidos* to *morphe*. For Heidegger, the original sense of form in Greek thought is the pre-Platonic relation to beings in which the particular look or *eidos* of beings was grounded upon the perceptual *morphe*. On Heidegger's account, Plato's thought reversed this original relation by grounding the *morphe* upon the extra-sensuous unity of the *eidos*. Heidegger described this original sense of form in the 1927 lecture *The Basic Problems of Phenomenology*:

If we take a being as encountered in perception, then we have to say that the look of something is based on its characteristic form. It is the figure that gives the thing its look. With regard to the Greek concepts, the eidos, the look, is founded, grounded, in the morphe, the form. For *Greek ontology*, however, the founding connection between eidos and morphe, look and form, is exactly the reverse. The look is not grounded in the form but the form, the morphe, is grounded in the look.[4]

Heidegger's brief commentary on the sense of form that he is reading in Nietzsche should be interpreted as referring to this original grounding of the look of beings in their own perceptual self-presentation. This original conception of *eidos* as grounded in perceptual form is reversed in Platonic thought when the particular look of a being is reconceived as the self-showing of the *idea* through the distorting medium of sensual perception. In the Nietzsche lecture, when Heidegger describes form as that: "[…] which brings and stations a being into that which it is […]" (NT: 119), it is significant that Heidegger continues: "[…] whatever stands

in this way is what the particular being shows itself to be, its outward appearance, *eidos* […]" (NI: 119). In this description, the *eidos* is grounded upon the form which first stations a being into that which it is. The *eidos* in this passage still means the offering of a look or coming to appearance, however, what is appearing is the being from out of itself. In other words, the phenomenality of beings, their offering of a look is the *tropos* for what they are, and not, as in Platonic thought, the medium through which an extra-sensuous essence is expressed. The sense of form that Heidegger refers to in the Nietzsche lecture is further described as: "[…] what allows that which we encounter to radiate in appearance […]" (NI: 119). This sense of radiance is to be understood as the original self-showing of beings prior to any interpretation of their phenomenality as the expression of an extra-perceptual essence.

When Heidegger states that Nietzsche's artist: "[…] does not comport himself to form as though it were expressive of something else" (NI: 119), this immediacy is not to be understood with respect to a manifold of spatially defined figures or thematized objects. Such a reading would construe Nietzsche's artist as a passive mirroring of the world and contradict Heidegger's fundamental understanding of the meaning of art in Nietzsche as a creative decision and legislation. Rather than interpreting the meaning of form in a modern sense, i.e., as the inert contour of objects within a Cartesian geometry, the sense of immediacy in Heidegger's descriptions of the artist's relation to form should be read as an immediacy that is prior to the relation between an aesthetic subject and its objects: "Rapture as a state of feeling explodes the very subjectivity of the subject." […] "The aesthetic state is neither subjective nor objective" (NI: 123). More originally than the subject/object relation, the immediacy of the artist's relation to form is to be understood in an ontological sense.

Heidegger's statement that Nietzsche's artist does not comport himself to form as though it were expressive of something else should be understood to mean that Nietzsche's artist does not relate to the phenomenal self-presentation of beings as if they concealed deeper immutable essences. On Heidegger's reading, the artist's relation to form is not governed by any dynamic of representation or expression because the sense of immediacy which the artist achieves is the very encountering of beings in their coming-to-appearance from out of themselves. It is in this sense of returning to an original pre-thetic dimension of phenomenality, in contrast to the Platonic eidetic structuring of the phenomenal, that Heidegger describes Nietzsche's artist as an original comportment toward beings: "Form displays the relation itself as the state of original comportment

toward beings, the festive state in which the being itself in its essence is celebrated and thus for the first time placed in the open" (NI: 119). When Heidegger refers to the "being itself in *its* essence" (my emphasis) this should be understood in contrast to the Platonic interpretation of beings as instances of an essence which at once determines their phenomenality but which does not itself come to appearance.

Heidegger's understanding of the relation between *morphe* and the original sense of phenomenality in the pre-Platonic sense of *phenomena* is further articulated in his 1935 lecture *Introduction to Metaphysics*. It is perhaps to be expected that Heidegger relied upon the previous year's detailed accounts of the transformation of Being from *phusis* to *idea* as the context for presenting Nietzsche's twisting free of that original constriction upon Being. Indeed, in the first Nietzsche lecture, Heidegger stressed that it is only from the perspective of the grounding question of Being itself and not merely within the guiding. i.e., essentially Platonic questioning of metaphysics, that the radicality of Nietzsche's thought could be drawn forth and confronted. This strategy of reading Nietzsche between metaphysics and the proper grounding question of Being stems from the fact that Heidegger understood Nietzsche's thought as pressing into, albeit without explicitly reclaiming, aspects of the original experience of Being as *phusis*.

In *Introduction to Metaphysics*, Heidegger explains the dynamic emergence of beings as *phusis* in terms of a primordial experience of form: "Whatever places itself into and thereby enacts its limit, and thus stands, has form, *morphe*. The essence of form, as understood by the Greeks, comes from the emergent placing-itself-forth-into-the-limit."[5] This sense of form is clearly connected with the original meaning of phenomena as what comes to appearance from out of itself: "The emerging-abiding sway is in itself at the same time the appearing that seems […] the emerging that reposes in itself, is *phainesthai*, lighting-up, self-showing, appearing."[6] This sense of appearing is understood by Heidegger as the most original dimension of phenomenal self-presentation. As such, it is not yet thematized as the appearance of something else which is expressed through that appearing.

For Heidegger, this original unity of appearing and being was first severed in the interpretation of *phusis* as *idea*: "Now appearing takes on still another sense on the basis of the idea. That which appears, appearance, is no longer *phusis*, the emerging sway, not the self-showing of the look, but instead it is the surfacing of the likeness. Inasmuch as the likeness never reaches its prototype, what appears is mere appearance,

really a seeming, which now means a defect. Now *on* and *phainomenon* (what is and what appears) are disjoined."[7] Heidegger's description of the immediacy characterizing the artist's relation to form, should be read in terms of this original Greek experience of the unity of being and appearing. The original Greek meaning of form as "what allows beings to radiate in appearance" is not only thought as prior to the Platonic inversion of *eidos* and *morphe*, but additionally, as returning to a pre-Platonic experience of appearance as proper to being itself.

In contrast to the Platonic interpretation of phenomenality as the alien *tropos* in which a timeless and extra-sensuous *eidos* is expressed, Nietzsche's thought returns to the original equiprimordial unity of being and appearance: "The sensuous is no longer the 'apparent,' no longer the penumbra; it alone is what is real, hence 'true.' And what becomes of semblance? Semblance [*Schein*] itself is proper to the essence of the real" (NI: 213). Heidegger's presentation of Nietzsche as returning to the primordial unity of being and appearing that was lost in the Platonic disjoining of *on* and *phenomena* represents in many ways the culmination of the first Nietzsche lecture: "[Nietzsche] says, "'Semblance' as I understand it is the actual and sole reality of things." That should be understood to mean not that reality is something apparent, but that being-real is in itself perspectival, a bringing forward into appearance, a letting radiate; that it is in itself a shining. Reality is radiance. [...] Reality, Being, is *Schein* [...]" (NI: 215).

In his reading of Nietzsche's "How the True World Finally Became a Fable," Heidegger draws out the consequences of Nietzsche's insight that the elimination of the true world is equally the abolition of the apparent world. In other words, the phenomenon is the sole locus of being and no longer envisioned as the distorted expression of a transphenomenal or invariant essence. In stepping beyond the dichotomy of true and apparent worlds, Nietzsche's thought is returned to an originary Greek experience of appearance without reference to any eidetic *Hinterwelt*. While Nietzsche, of course, does not think the relation of appearing and truth in terms of Heidegger's own question of the truth of Being, the primordial connection which Nietzsche's thought does uncover can be seen as converging with the originary sense of *phenomena* that characterized the original Greek experience of sensuous appearance. More significantly for understanding Heidegger's account of the initial Nietzsche lecture as an *Auseinandersetzung*, it was this same primordial sense of *phenomena* which guided Heidegger's definition of phenomenology at the outset of *Being and Time*.[8]

III

On the basis of this reading of form as the pre-eidetic manifestation of phenomena, the apparent contradiction in Heidegger's account of Nietzsche's artist as risking chaos and as a relation to form can be reconciled. When Heidegger states that: "Form founds the realm in which rapture as such becomes possible" (NI: 119), the meaning of form should not be understood as a specific given form which, when encountered, induces the state of rapture. In this description, Heidegger is not referring to any specific form but rather to form in the sense of the pre-thematized radiance of beings themselves in contrast to any naturalistic or ideal essences.[9] While Heidegger describes the artist as bringing forth specific forms, the sense of form that founds the realm in which rapture is made possible is not to be understood in terms of a *hylo-morphic* conception of form as something already "formed." Rather, the sense of singularity which Heidegger is referring to in his reference to the "original Greek sense of form" is not a conceptual generality but, on Heidegger's reading, the singularity of the pre-objective luminescence of phenomenality itself.

This sense of form opens the possibility of rapture without diminishing the priority of the artist's capacity for creation because this sense of form is understood by Heidegger as a givenness that precedes the artist only in the sense that it is the primal fund of the world's pre-objective qualities and possible meanings. Rather, than constricting the activity of the artist to uncovering a wealth of hidden "forms", what the artist stands in relation to is the pre-thematized, pre-objective radiance of the sensuous world. This sense of form is not an ontic continuity nor spatially defined shape, but rather, the luminous continuity of phenomenality prior to its reduction to eidetic givens, or what Merleau-Ponty chastened as: "morphologies scientifiques." Heidegger's choice to present Nietzsche's artist in terms of a relation to form has nothing to do with aesthetics but rather the fact that in late 1936 Heidegger read Nietzsche against the background of the original experience of being as *phusis* and its constriction into the *idea*.

Heidegger's indeed idiosyncratic focus on Nietzsche's descriptions of form as "giving itself up" and "making itself public" should be read in light of Heidegger's own, more important, program of reading Nietzsche's artist beyond the history of aesthetics and as pressing into the originary Greek experiences of beings as *phusis*. For Heidegger, the meaning of creation as a relation to the original Greek experience of form denoted the artist's incursion into an immediacy with beings that had been lost

in the reflective and indeed subjective orientation of metaphysics. From the perspective of Heidegger's own reading of the difference between phenomenality as *phusis* and its Platonic re-interpretation, Heidegger's description of form as founding the realm of rapture should be seen as exposing the artist to the overwhelming equivocity of the pre-objective dimension of being in relation to which creation becomes a necessary decision and indeed bare survival. Rather than inducing a moment of passivity or receptiveness into Nietzsche's artist, the sense of form on Heidegger's reading should be read as opening upon a decision and risk with respect to this raw and pre-thetic experience of beings. In contrast to an eidetic look organizing and unifying perception, Heidegger reads the meaning of creation in Nietzsche as encountering and imposing forms upon this pre-objective dimension of phenomenality itself. It is in this sense that Heidegger understands the idealizing power of Nietzsche's artist which he quotes as: "Artists should see nothing as it is, but more fully simply, strongly […] (WM, 800)" (NI: 116).

NOTES

[1]   Rainer Maria Rilke, *Werke in drei Bänden* (Frankfurt/Main: Insel, 1966) I, 441, from lines 4–7 of the first Duino Elegy. Quoted by Heidegger in the first Nietzsche lecture: "[…] reaching out toward what we believe we can but barely overcome, barely survive. It is in that attempt to grasp the beautiful which Rilke's 'First Elegy' describes wholly in Nietzsche's sense" (NI: 116).

[2]   References to Heidegger's Nietzsche lectures are given parenthetically in the text and signalled by (N) sequence and page number, from: *Nietzsche*. Martin Heidegger, Vol. 1 & 2, trans. David Krell (San Fransisco: Harper Collins, 1991).

[3]   Michael Michel, "Heidegger and the Nietzschean 'Physiology of Art'", in D. Krell and D. Wood (eds.), *Exceedingly Nietzsche* (London: Routledge, 1988), p. 25.

[4]   Martin Heidegger, *The Basic Problems of Phenomenology*, A. Hofstadter (trans.) (Bloomington: Indiana University Press, 1988), p. 106.

[5]   Martin Heidegger, *Introduction to Metaphysics*, G. Fried and R. Polt (trans.) (New Haven: Yale University Press, 2000), p. 63.

[6]   Ibid., p. 106.

[7]   Ibid., p. 197.

[8]   Cf., Martin Heidegger, *Being and Time*, J. Macquarrie and E. Robinson (trans.) (Oxford: Blackwell, 1962), pp. 51–55.

[9]   Heidegger again returns to the context of early Greek thought with his use of the term *demon* to describe the ultimate scope of Nietzsche's purported naturalization of the meaning of art. Rather than reducing Nietzsche's reflections upon art to a modernistic naturalism of forces, Heidegger selects this term to signify that the meaning of the natural in Nietzsche's

thought does not rest upon scientific positivities but is rather tied to a more primordial sense of power. The meaning of *demon* is directly connected to the pre-Platonic experience of beings as *phusis* in that it was the name for the uncanny and mysterious character of the human precariously bound to the violent yet sacred powers of the earth. Cf., *Introduction to Metaphysics*, pp. 159–161, 167–173.

IGNACY F. FIUT

TRADITIONAL WORKS OF ART
AND NETWORKS OF ART:
PHENOMENOLOGICAL REFLECTION

This article presents two concepts of a work of art: the first was created by the Polish philosopher Roman Ingarden and the second by the French philosopher Jacques Derrida. The commonality between these two concepts is the question of "undescribed places" in which the public can co-create and constitute new axiological dimensions of works of art. The author will present similarities and differences in the perception process of art in two kinds of spaces: real space and cyberspace.

The traditional perception of works of art, on the basis of which Ingarden created his phenomenological model, was characterized by the period of artistic modernism, which questioned the existential position of an artist and work of art, but also of the ways of a work's perception by the recipient. Derrida, in turn, made his analysis of works of art in the period of the development of postmodern creativity, which made further deconstructions of esthetic situations in the relations among an artist, a work and a recipient, particularly when it appeared in cyberspace and was accesible to every user of the Internet. Therefore, it seems that the two conceptions are not sufficient for the full phenomenological insight into the phenomena of contemporary art, which usually possesses a processual and semantic-communicational character.

THE TRADITIONAL WORK OF ART IN ROMAN INGARDEN

The concept of "work of art" in R. Ingarden's work was the result of penetrating examinations using the phenomenological method of analysis of artistic phenomena such as: literary works, paintings, music and films, and architectural works. Ingarden was interested in the specific character of the construction of work, in its construction, cognition and reception by the public. The primary category of such analysis was the characteristic of an intentional consciousness, through which Ingarden explained the essence of an act of artistic creation, as well as its cognition and reception by the recipient.[1] The Cracow philosopher attributed to the notion of art an objective–subjective sense, which meant taking into account all elements of an esthetic situation, and therefore exposing a certain object,

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which is a work of art, on the one hand, and on the other hand a subject, who is the creator of the work and the recipient at the same time.[2] The objective aspect of an esthetic situation is constituted by four kinds of objects: real material as a given object, real existential fundament as a created object, the piece of art as an intentional object created by an artist and the esthetic object conceived also as an intentional object, created within an act of cognitive constitution by the public. The combination of a phenomenon of art with the category of esthetic situation explains therefore all the notions used by Ingarden, such as esthetic feelings, realization, metaphysical qualities, cognitive and emotional access to values, and finally artistic and esthetic values.

By abstracting from any particular analysis of the existential structure of different forms of works of art, one can, in accordance with Ingarden's intuition, assume that in fact every piece of art has a character of a being constituted by a few layers – and therefore has a stratified structure. It is constituted by the material layer, artistic layer, esthetic layer and "undescribed places" layer. In the construction of this theory, an essential role was played in Ingarden's examinations by the so-called esthetically important qualities, appearing as a result of sensual perceptions and esthetic feelings, which express the presence of values in artistic products. The process of the formation and functioning of a work of art would look as follows: an author perceives qualities important for his artistic perception in the material layer, then he composes on its basis an artistic layer, in which he exposes artistic values resulting from his composition, the values carried by his presented world in a piece of art, and they in turn constitute the source of the next layer – an esthetic one. This layer appears in the interaction between a creator and a recipient, in acts of constitution and realization made by a recipient within the area of work.[3] The recipient is inspired by the so called "undescribed places" layer (a sphere of incompleteness and openess of the work purposefully composed in the work by an artist), which allows (in esthethic experience), within the process of harmonization of esthetic qualities included into the work, to build its full dimension in the shape of an esthethic object, or even in the whole family of such objects, constituted by the public.

The cooperation of an artist and the public in the space of work is – according to Ingarden's conception – an activity possessing a mainly psychical character, expressed in observation, contemplation, admiration, and even in the willingness to possess such work. The work achieves its fullness when it is perceived and lived by the recipient (public), therefore the esthetic situation of work is a necessary condition of its full existence.

The recipient (public) has no influence upon its existential structure, because Ingarden does not assume an active and purposeful intervention of a recipient in the existential structure and scheme of the work's construction. The domain of a recipient is mainly an activity of a contemplating character, which maintains the integrity and independence of artistic works in their existential fundaments. Also, the authorship of the work is important for the specificity of existence in esthetic reflection; therefore, esthetic reflection gives a certain advantage to the creator over the recipient in this act of communication.

The idea of "undescribed places" in works of art, as formulated by Ingarden, gives a certain possibility of treating its recipient as also, to a certain degree, the work's co-creator, who by means of his own feelings and emotions fulfills the work's existential wholeness, but who has no possibility of an active inference into the form of its existence, which was imposed by the creator. Only the possibility of a constitution and realization within the sphere of an esthetic layer gives a recipient the possibility of creative coexistence with a work of art, which is expressed by esthetic objects – correlates of his esthetic feelings – built over the artistic layer, thanks to the "undescribed places" present there. By means of such a concept of art one can explain some elements of multimedial art, but not completely. In this context especially, the category of an esthetic object seems to be most effective, particulary when analysis of phenomena of the new art in cyberspace is concerned, in which the artistic products are given over to the elaboration of interactors.[4]

THE NETWORK OF ART IN JACQUES DERRIDA

The idea of deconstruction is clearly seen in postmodernism. It is well explained by both Christopher Norris and Jacques Derrida. According to the opinion of both thinkers, the common aim of postmodern philosophy is the attack on any paradigm that perceives the world in a Newtonian–Cartesian way, and therefore in an objective–subjective order. Such activities take place not only in art, but also in philosophy, politics, science and economy. Art of this kind is characterised by: pluralism, syncretism, eclecticism, which in practice lead to a dilution of the borders between art is egalitarian and popular spheres. Its domain is pastiche, intertextuality and coming back to tradition in the sphere of structures.

According to Derrida, contemporary deconstruction expresses itself in a *logo-phono-centric* attitude towards language and text.[5] In earlier epochs, beginning with Plato and through to Husserl, in social and

scientific communication spoken language and the speaking subject prevailed over some other forms of communication – e.g. text. Such style of communication imposed a certain totalism of understanding, the wholes constituting a universum, which fulfilled such a style. Scientific theories and cognitive strategies had a status, in regard to such assumptions, of objective, neutral and universal expressions. The text in such expressions was understood as an expressive and presenting utterance and one should look for its ultimate truth or the intention of its creators which governed the text. But communicating – notices Derrida – is a transmission of senses and meanings by means of different ways of communication. The process of communication in earlier epochs had no greater influence upon meaning, because meaning had been already established, and its changes could only be explained by "communication noises". Communication transmitted only what we had earlier known: what had been earlier established. The transmission had a persuasive character, which took place between successive generations of men.

In deconstruction, the *logo-phono-centric* strategy is questioned and abolished. It becomes a matrix for reflection on the phenomenon of postmodern art and culture. It removes from the works any determinent influence, in a primary sense. Text (work) takes a primary position, and its meaning appears permanently anew, in every particular perception of it, and it changes from context to context. This permanent contextualization becomes a further continuum of its creation, during its successive realizations. The work of art is therefore predestined to live an "interactive life", and its being takes a form of "installatory existence".

The recipient pays attention not to the work, but to the process of its shaping, evolution of form and contents, and transformation of its meaning. The work (text) leads a recipient to its new and new reading (reception) – therefore "active interpretation". It becomes the field of play, its active transformation, which is directed towards its "unfinishedness": unfinishedness of achieved interpretation. The lecture of work (perception) becomes a type of free navigation.[6] Navigation should be understood as free, multidirectional movement among numerous parts, dimensions and levels of a context. The result of such an attitude of a recipient to the work is the appearance of its new nature, which uncovers itself in the process of its reception. The nature has a hypertextual character which results from its informatics and internet form of presentation. The navigation is non-linear, moving from one layer of the text to some other place of the text (work), situated in some other layer. Therefore, not only the process of perception, but also the process of communication through

the work of art with the recipient, becomes play, in which the rules of communication, but not of aperception, take a dominant role.

In such play not only cognition but also co-cognition and co-participation become important. Cognition and co-cognition can no longer alone fulfil the function of the creators of sense; such sense is created by acts of communication, therefore communication generates new layers of sense and in such a way a recipient becomes a co-creator of the work. In this situation the universal context of work of art almost disappears, and the traditionality of its classical interpretation is questioned. The ideas of Derrida are best verified by examples of interactive art, because they make present in their structure a logic of deconstruction. The public of such an interactive work sees its fundamental layer, which gives an opportunity of navigation through context. On the basis of such a context a recipient (co-creator) makes a free realization of the work: enters its successive layers and gives his own realization to the next recipient for reconstruction. The work and its successive recipients, and the following recreations, make new layers, which constitute a communicational line among successive recipients and a creator (sender) himself.[7] A community of creations and a hypertextual realization of works of art appears. The work resembles a kind of machine, which multiplies senses and is able to do this indefinitely.

One particular case is a work, which appeared as the result of a cooperation of a computer program and a recipient, without a creator. Here a computer program constitutes the work's "unique existential fundament" – and is its "digital principle". The work is subdued to the creational actions of a recipient, who receives unique and unrepeatable experiences. The work as such expresses nothing and represents nobody. Derrida calls such a situation an ultimate and "full deconstruction" of a work of art.

If an artist's contribution to the creation of the work is minimal, and the whole of creation and interpretation belongs to the community of recipients, then the artist is reduced in the creative process to the role of an initiator of the process, and as such fulfills only the function of one of the interpretative contexts, and the context itself is not necessarily more important than the community of recipients. In cyberspace – underlines Derrida – constructing works of art means construction of some virtual reality, construction of communication cyberspace, which supports desires to strengthen human community and human interactions in a never-ending process of world-creating. As a result of such conditions, the author stops being a creator in a traditional sense, and together with a

recipient he becomes a co-creator and a participant in a communication community, which has appeared around his initiating activity. The paradigm of postmodern culture, as described earlier, which determines the appearance and expansion of a work in cyberspace, and its deconstruction, can be called cyberculture. Within her space an exclusive culture meets a popular one, and that creates a qualitatively new complex of phenomena. In such a way postmodernism leaves the paradigm of postmodern art, but at the same time continues her ideas and forms which have been translated into the "language of hypertext". The basic difference between modernism and postmodernism consists of the following: that in postmodern art an artist – contrary to modernism – disappears in a certain fashion and becomes merely one of the members of a creative community.

New artistic works, which are created in cyberspace, do not undergo traditional esthetic evaluation. Often there appear hybrid media works, which defy an adequate perception. They change their character as far as their influence and perception by the public is concerned. They cause the public to react in an interactive way, in communication space. According to Derrick De Kerchove, cyberculture is a result of multiplying mass character of a culture by speed of transmission, which stresses the meaning of the role of memory in the reception and transmission of cyberculture. The culture is the extension of a media–communication–electronic complex, which meet in cyberspace: artist–work–public, which are connected by chains of acts: creation–perception–elaboration.[8] The contents of such creative chains are textual (linear) and hypertextual (nonlinear, but network) works. As a result of such a situation an artist and a recipient co-navigate a work. The process of creation changes itself into a network of communication schemes among the participants of such a designed artistic situation, and the work takes the form of an initiating artifact. In this way the relations binding work (the artifact), with its context, are intensified. It does not mean that the work is open to all possible contexts and that the difference between its "inside" and "outside" disappear. It is just an artist who activates the system of references, whereas a recipient fulfills a definite role, imposed by a situation of work and the intention (idea) of an artist. The idea of "an author" is changed into "authorship", which allows co-creation done by the recipient. The recipient himself becomes therefore a performer, and thus a performing actor. In consequence there appears the theatricalization of reality and esthetization of human behaviours, which create the space of preformance. The situation in fact leads to the "annihilation of the work". There remains only its

dead "skin", animated by a recipient-performer. Such "theatricalized art" abolishes the division between active and passive reception of works of art, and often frightens away the recipient, who is not going to participate in its creation, and cannot hold with it a purely contemplative relation.

The esthetization of multimedial art makes the boundaries between private space of an author and public problematic. It connects intrapersonal communication with an interpersonal one, thus both an artist and a recipient are obliged to the exhibitionism of uncovering their innerness. It abolishes the boundaries between an artist and a recipient, cognition and creation, artistic creation and scientific examination, artificial and natural intelligence.

The traditional museums and galleries become unnecesssary. They are substituted by computer terminals, www pages and internet cafes, which serve the function of new cultural institutions. However, they do not totally substitute for traditional cultural institutions, they rather enrich what they offer. In such a way, postmodern art and culture, in a feedback with traditional art and culture, self-evolve and self-improve, exploiting new areas of man's life in the world in new styles.

Interactivity and multimediality are central categories of modern art and they get rid of some categories of traditional art, such as contemplation and beauty. Traditional categories found their reference in nature, whereas postmodern categories find their reference in some phenomena of social life. Biosphere undergoes a transformation into technosphere and infosphere. The boundary between nature and culture becomes diluted, thanks especially to the mediasphere which dynamizes and processualizes, both life and creativity. The opposed realms in the earlier world are now bound together into new wholes (hybrids of reality and virtuality) – open and dynamic.[9] Such medial union appears in the processes of creation, perception and communication. The principle of G. Berkeley – *esse est percipi* – becomes the principle of existence of the world. There follows a process of convergence of all transmitting and receiving forms to the possibilities of net communication and internet. As a result there follows the instability of the subject and object, which entails semantic instability. That is why interactivity, some kind of dialogue of subject (interactor) with object (work of art) – aiming at fulfilling one's esthetic needs – becomes a centre of esthetic experience when one entertains relations with postmodern art. Thus interactivity is a new esthetic quality of esthetic objects – the work of art created in cyberspace. Interactivity of this new type of work is a stronger quality than the

traditional interpretations of work's form, because the recipient becomes
co-creator of the work, and not only its passive contemplator.

TRANSVERSAL INTERACTIVITY AND RATIONALITY

By interactivity one understands the psychical activity of a recipient
(public) of a given work of art, directed toward it, which in some further
perspective leads to some co-creative activities, aiming at reconstruction
of the work or its realization on the basis of its schema (artifact) imposed
by an artist. Most often an artist only projects the milieu for the creative
behaviours of a recipient (interactor), provoking him to some definite
transformational activity. Interaction is an intentionally directed activity
undertaken by the recipient, it is not an observation or contemplation of
an artist's product. Not the beauty of the work but the pleasure flowing
from its manipulation, is the source of esthetic experience of a recipient.
The resulting chain of interactor's activities initiated by the artifact is a
series of esthetic situations, in which there appear the following realiza-
tions of artifact, that are partial artistic works, in which are grounded
(existentially) esthetic objects created by following interactors and their
interactions.[10] It is very difficult, therefore, to talk about a finished work,
and each successive transformation adds to an artifact new undescribed
places and new situational contexts. Eventually we deal with the perma-
nent creation of senses of a given work and with new contexts of esthetic
situations, into which the initial project of an artist has been thrown.[11]
In the art of multimedia it is not the contact of a recipient with a work
of art that is important, but rather the intermediary contact of a perceiving
subject (interactor) with himself. One can therefore agree with an opinion
that multimedia work is "a self-portrait of the interactor" in some axiolog-
ical milieu, suggested by an artist in the shape of an artifact. Creativity
and perception abolish, therefore, the objective–subjective order, existing
in the traditional situation of works of art in regard to a recipient and a
creator, and creation, perception and expression become parallel, mutu-
ally occurring processes, of which the main aim is to create a communica-
tive–creative community. The emotions of a subject are directed towards
esthetic qualities, trying to discover their presence in a real object, and
within the process of interaction an object is neutralised, and even annihi-
lated. In cyberspace the activities of an interactor become the centre of
crystallization of a new esthetic object, in which there remain esthetic
qualities from real objects harmonized in this new object into a relative
whole, requiring some new realizations and new esthetic situations.

Interactive realizations of a recipient may be understood as successive stages of explanation of the contents of an artifact initiated by an artist. It is easy to notice that in the new esthetic situation, taking place in cyberspace, which makes hybrids together with the real world, the subjectivity of creator and recipient must be characterised by *transversal rationality*.

"Reason is today for us – in regard to plurality – the capacity of connecting and surpassing," explains Wolfgang Welch, "the essence of transversal reason – the forms of rationality. Not cosmic but worldly, not global but connecting functions create its picture. (…) Transversal reason is both more limited and more open. It comes from one configuration of rationalities to the other, expresses the difference, catches links, sponsors disputes and changes. Its whole acting follows horizontally and depends on trespassings, and is connected with transversal typology. It will appear that the reason," claims the German thinker, "never reaches summarising, whole synthesis. Transcending the forms of rationality it remains bound with them, therefore its analysis remains partial, and the processes themselves manifold. It does not 'overcome' pluralism, but gets rid of its inconsistencies. It explains pluralism as a form of reason".[12] Although in the relations of recipient and creator with a work of art the sphere of subjective emotions is primary, a work's rationality is always a form of its rational perceiving in the sense of creating new senses and meanings. The idea of the transversal reason seems to describe adequately the phenomena accompanying creativity in cyberspace, when interactivity becomes the fundamental value of a work of art. It reflects not only the successive destruction of an objective character of such work, but also signals destructive processes, appearing both in the subject of a creator and a recipient.

FINAL REMARKS

It is easy to notice that Ingarden's concept of a work of art, where the "undescribed places" layer anticipates the possibility of appearance of interactivity conceived as an esthetic value, rivalling with the value of beauty in his perception, is not enough as a theoretical basis for a phenomenological analysis of multimedia works of art. Ingarden does not allow the possibility of shaking the existential basis of work during the process of its perception. Derrida's conception of deconstruction seems to be too radical, and although it broadly analyses the possibilities of appearance of multimedia art, on the basis of its categories it is difficult

to describe and explain traditional creativity, to which the conception is not suitable. The contemporary axiological sensitivity of people, directed intentionally more to a process of "becoming of work" than to its "existence", needs different phenomenological examinations than those appearing in the phenomenology of E. Husserl and R. Ingarden: it requires examinations which follow genetic creative processes which degrade works of art to quite unimportant transmitting mediums, therefore it needs an examination of appearance and experience of values appearing within its space and surrounding. One may suppose that the "genetic phenomenology" of M. Merlau-Ponty and the conception of *ontopoesis* by A-T. Tymieniecka more adequately treat the creative–existential processes of a processual character, where the products of both traditional and postmodern art permanently, similarly to human existence, require some new meaning and construction of new senses.[13]

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NOTES

[1]   R. Ingarden, *Studia z estetyki*, Vol. II (Warszawa: PWN, 1966), pp. 46–52,

[2]   R. Ingarden, *Wykłady i dyskusje z estetyki* (Warszawa: PWN, 1981), pp. 166–180.

[3]   R. Ingarden, *Wykłady z estetyki*, Vol. I (Warszawa: PWN, 1996), pp. 121–155.

[4]   L. Sosnowski, "Roman Ingarden wobec sztuki multimedialnej," in K. Wilkoszewska (ed.), *Piękno w sieci. Estetyka a nowe media* (Kraków: University Press, 1999), pp. 104–118.

[5]   J. Derrida, *De la grammatologie* (Paris: Minuit, 1967), pp. 124–125.

[6]   Ibid., pp. 84–85.

[7]   J. Derrida and B. Meyer, "Labyrinth and Archi/Textur", in *Das Abenteuer der Ideen. Architektur und Philosophie seit der industriellen Revolution* (Berlin: Ausstellungskatalog, 1984), pp. 95–106.

[8]   D. De Kerckhove, *Powłoka kultury. Odkrywanie nowej elektronicznej rzeczywistości* (Warszawa: Mikom, 1996), pp. 23–24.

[9]   J. Baudrillard, *L'échange symbolique et la mort* (Paris: Éditions Gallimard, 1976), pp. 77, 108–109 and 110–117.

[10]   R. W. Kluszczyński, *Społeczeństwo informacyjne. Cyberkultura. Sztuka multimedialna* (Kraków: Rapid, 2001), pp. 25–45.

[11]   A. Porczak, *Elementy sytuacji estetycznej w dziele multimedialnym*, in K. Wilkoszewska (ed.), *Piękno w świecie*, op. cit., pp. 109–112.

[12]   W. Welsch, *Nasza postmodernistyczna moderna* (Warszawa: Oficyna Naukowa S.C., 1997, pp. 405–407).

[13]   Cf. M. Merleau-Ponty, *Les sciences de l'homme et la phénoménologie* (Paris: Les Cours de Sorbonne. Center de Documentation Universitataire, 1952), pp. 18–20 and A-T. Tymieniecka, "The Creative Experience and the New Critique of Reason", *Japanese Phenomenology*, Analecta Husserliana, Vol. 8 (Dordrecht: D. Reidel Publishing Company, 1974), pp. 205–229.

DIANE G. SCILLIA

VINCENT VAN GOGH'S FIVE *BEDROOMS AT ARLES*: AN ANALYSIS OF CREATIVE COPIES

The five versions of his *Bedroom at Arles*, painted and drawn by Vincent van Gogh between October 1888 and October 1889, deserve careful study.[1] These all represent Vincent's bedroom in the Yellow House at Arles. Three of the images were made early in the autumn of 1888. Of these, the painting now in Amsterdam (JH 1608) came first. Two drawings, one in a letter to Theo, his brother (# 554), and the other in a letter to Paul Gauguin (B. 22), describe this painting, then in progress.[2] Each of the drawings, however, departs from the scene as depicted in the painting, showing the room from a slightly different viewing angle, as well as using a different perspective construction. Moreover, the drawings may reflect artificial illumination while the painting shows filtered daylight. The two other paintings, that in the Art Institute in Chicago (JH 1771) and the smaller in the Musée d'Orsay in Paris (JH 1793), were begun about a year later, with the Chicago version preceding the one in Paris.[3] Scholars believe that these two paintings were made for Vincent's brother and mother and sister. While the Paris painting more closely resembles the perspective constructions of the two drawings, the Chicago version, made after Vincent had repaired the Amsterdam painting, more closely resembles it, even to the slightly askew angle of the far wall.

Each of these depictions is a distinct variation of the scene and each is an original work of art.[4] The variations in color and application of brush strokes seen among the three painted versions, while generally reflecting the overall symbolic scheme outlined in the letters cited above, also suggest that Vincent experimented with his compositions. The differences in how he depicted the room in the drawing sent to Theo as opposed to the drawing sent to Gauguin also indicate that Vincent knew that each would "read" the composition differently. This is the first study to discuss all five versions of the *Bedroom at Arles* as individual variations made for different viewers and with different intentions.

Art historians who study Renaissance paintings use the word replica to mean a painting that repeats almost exactly the composition of a prototype.[5] In the 16th century, such replicas were often produced for the art market and reflected the popularity of a specific composition from that master's workshop. In the case of Vincent's five *Bedrooms at Arles*

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there is no question that he executed every one of them, although some may quibble over which of the versions of 1889 was for his mother and sister or for his brother.[6] We can arrange the five chronologically and analyze the differences seen in the perspective constructions and colors used – even those in the related Amsterdam and Chicago versions. This clearly places Vincent's three paintings and two drawings in a special category, that of creative copies.

Vincent's execution of his first *Bedroom at Arles* in October 1888 is significant. He was then anticipating Gauguin's arrival.[7] The two artists were to work side by side in the Yellow House, exploring the possibilities offered them by the local culture and brilliant sun of Provence and, perhaps, bring into being a new artistic language which unified the highly theoretical study of color begun by the Impressionist painters (when the new chemical colors in metal tubes allowed artists to paint more easily from nature out of doors) and the more expressive and subjective exploration of intuitive space and formal elements seen in the paintings of Gauguin and Bernard.[8]

Vincent met Paul Gauguin and Emile Bernard when he came to Paris in 1886 and he painted with them there. He did not join their excursions to Pont Aven in Brittany, preferring the opportunities Paris offered him. At Paris, Vincent began to understand some of the academic perspective theories and construction methods he had been taught at the Schools of Fine Arts in Brussels in 1880 and in Antwerp in 1885.[9] The most striking characteristic about Vincent's paintings done in Paris is the brighter colors he adopted. Clearly, the Antwerp school – and his mother's uncle, Anton Mauve, who had taught Vincent at The Hague in the early 1880's – had focused on the use of the older, more traditional pigments – those earth colors inherited from the earlier centuries. Along with these darker colors, Vincent had been taught to paint traditional subjects and compositions – scenes of the peasants living around him or of the landscape – using a perspective frame. At Antwerp, he had added images of contemporary urban life as filtered through the literary works of Emile Zola and others. Now at Paris, Vincent painted what was before him: views from his windows of rooftops (using the actual window frame as a perspective frame), views of railway bridges, of the hills in Montmartre, of the cafés and he also painted portraits of his friends, associates and self-portraits. It was as if he were freed from "the gloom of the north" when he moved in with Theo on the Rue Lepic.[10]

Vincent made his presence known in the Parisian art world, exhibiting with the group of younger artists who called themselves "The Masters of

the Little Boulevards" in opposition to those of the Grands Boulevards: Pissarro, Manet, Monet, Degas, etc.[11] His associates of the "Little Boulevards" included Henri de Toulouse-Lautrec, Gauguin, Bernard, Georges Seurat and Paul Signac.[12] By 1887, Vincent was a well established member of the Parisian avant-garde, yet, early in 1888, he left Paris for Arles. Although Vincent wrote to Bernard that at Arles he frequently used a perspective frame in composing his landscape views, he told Theo and others that it was the Japanese-like flatness of tone that he was trying to capture.[13]

It took a while for this flatness of tone to appear in Vincent's paintings at Arles. His first ones there were very much in the manner that Seurat was then exploring and about which Signac wrote. These paintings show that Vincent understood Seurat's theories (which came directly from Chevreul's via Delacroix and which Seurat had translated in the late 1880's) about how pure pigment colors shaded each other – and which describe, literally why we see the color we see.[14] Painting follows the subtractive theory of color in which "black" (actually a dull, dark grey) represents the presense of all colors and "white" the absence. The colors we see around us in the natural world conform to the additive theory, in which white light is made up of all the colors of the spectrum (Red–Orange–Yellow–Green–Blue–Indigo–Violet) and black is the complete absence of light. In the additive theory, the colors of the spectrum can be identified by their wavelengths in angstrom units: in the subtractive theory, you must call a pigment color by its name or hue.

With paint, one can achieve an approximate neutral tone (almost "black") by mixing complementary colors, which are defined as colors that oppose each other on the color wheel.[15] This conventional arrangement allows one to see the relationships between a primary color (e.g., Red) and its direct complement (Green). The three primary colors (Red–Blue–Yellow) each oppose their own complement (Green–Orange–Violet, respectively). Each of the complements is made from the mixing of two primary colors: Green from Blue and Yellow: Orange from Red and Yellow: Violet from Red and Blue. You cannot mix colors to get a primary color; hence the complement of a primary color is a secondary color (a mix of two primary colors). If you mix a primary (e.g., Red) and the closest secondary color (Orange), you get a tertiary color (Red-orange), and so on. Colors belong to families, as well: the warm colors (Red, Orange and Yellow or Red-violet, Red, Red-orange, Orange, Yellow-orange, Yellow, and Yellow-green) and the cool colors (Green, Blue and Violet or Green, Blue-green, Blue, Blue-violet, and Violet). The addition

of white to a pigment or paint lightens its color: the addition of black, darkens it.

In Seurat's up-dating of Chevreul's color theory, one can also use the complement to shade a color, giving brilliance to shadows rather than merely making them dark, especially with quick, short strokes of the brush. This is called "optically mixing" colors, because the new hue is formed on the retina of the viewer – sometimes this mixture is merely suggestive – rather than on the canvas itself.[16] Moreover, one can enhance the visual punch of a color by setting strokes of very similar, but slightly different shades of the color next to each other within a larger area or by including some brush strokes of the related primary, secondary and tertiary colors within the larger color area. This is another form of the "optical mixing" of colors. It gives "visual richness" – rather like the variegated tones that come through really old stained glass panels.

Although usually reduced to "pointillism," Seurat and Signac called this system of color contrasts "divisionism" and Signac criticized this misunderstanding: "Raffaelli is so well versed in our technique that he believes it consists solely in placing a red next to a blue in order to obtain a violet, and a yellow beside a blue to make a green. … But no, dear Master, when I want a green, I use a green, and when I want a violet, I use violet. … Division, contrast are not this at all! It is both simpler and more complex – and, especially, more useful."[17]

From February to early Summer 1888, Vincent painted the streets, parks, landscape and people of Arles in a divisionist manner. These are among some of his most optically brilliant and appealing paintings. By late Summer, another major influence is seen in Vincent's canvases: that of Japanese prints. Vincent had first encountered these often garish, but wonderful images in Antwerp.[18] From 1886 to 1888, he and Theo bought up as many of these prints as they could. Eventually, they owned several hundreds of them![19] Vincent's *Portrait of Père Tangay* (JH 1351 or 1352) shows some of these prints surrounding the Parisian pigment dealer; and his *Portrait of Agostina Segatori* (JH 1208) depicts some of the Japanese images owned by Theo and Vincent decorating the walls of her smoky café in Montmartre. At Paris, Vincent also tried out his own hand at painting variations of Japanese prints (JH 1296, 1297, and 1298).

At Arles, Vincent's interest in Japanese prints was sparked by the effects of the bright southern sun when he painted outdoors in and around the city. In a letter to Theo (early October 1888), Vincent confesses that here under a stronger sun,"I have found what Pissarro said confirmed and also what Gauguin wrote to be, the simplicity, the fading of the colors,

the gravity of great sunlight effects."[20] Because the sun was so strong, strong enough to bleach out the colors of the scene, Vincent took to painting at night in the summer of 1888, both outdoor scenes, like the *Café Terrace at Night* (JH 1579), and interiors, like the famous *Night Café* (JH 1575). About the first, he wrote: "A café in the evening, seen from the outside: on the terrace little figures are seated drinking. A gigantic yellow lamp lights up the terrace, the house fronts and the pavement, and casts out its light onto the street cobbles, which take on a pink-violet coloring. The house facades in the street, under a blue starry sky, are dark blue or violet, in front a green tree. There you have it – a night painting without having used the color black, only beautiful blue, violet and green, and in this setting the lit-up café takes on a pale sulfurous yellow and lemon coloring."[21] These colors – aside from being complementary ones – also had special meaning for Vincent.

Vincent's words on the *Night Café* are found in two letters to Theo. In one dated September 8, 1888, Vincent wrote, "I have tried to express the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle; there are four citron-yellow lamps with a glow of orange and green. Everywhere there is a clash of the most disparate reds and greens in the figures of little sleeping hooligans, in the empty, dreary room, in violet and blue. The blood red and the yellow green of the billiard table, for instance, contrast with the soft tender Louis XV green of the counter, on which there is a pink nosegay. The white coat of the landlord, awake in a corner of that furnace, turns citron-yellow, or pale luminous green."[22] In the other, written the next day, "In my picture of the 'Night Café' I have tried to express the idea that the café is a place where one can ruin oneself, go mad or commit a crime. So I have tried to express, as it were, the powers of darkness in a low public house, by soft Louis XV green and malachite, contrasting with yellow-green and harsh blue-greens, and all this in an atmosphere like a devil's furnace, of pale sulphur. And all with an appearance of Japanese gaiety, and good nature of Tartarin."[23] These paintings also explore the effects of artificial gas light on color and on color vision as well as the peculiar changes in our color vision that occur in the dead of the night. He painted the *Night Café* by staying up "for three nights running" and sleeping during the day. But the new emphasis here is on the meaning implied by the color contrasts!

In early October, he was recovering from exhaustion brought on by painting outdoors at night and by his furnishing and decorating the Yellow House. But by closing the outer shutters of his bedroom – which

was on the north side of the Place Lamartine and faced south, overlooking the small park across the Place – Vincent could control the bleaching effects of the bright sunlight and concentrate on the colors playing on the walls of his newly whitewashed room.[24] He describes the painting to Theo (mid-October 1888): "This time it's just my bedroom. Only here color is to do everything, and giving by its simplification a grander style to things, is to be suggestive here of rest or of sleep in general. In a word, looking at the picture ought to rest the brain, or rather the imagination. The walls are a pale violet. The floor of red tiles. The wood of the bed and chairs is the yellow of fresh butter, the sheets and pillows very light greenish-citron. The coverlet scarlet. The window green. The toilet-table orange, the basin blue. The doors lilac. That is all – there is nothing in this room with its closed shutters. The broad lines of the furniture again must express inviolable rest. Portraits on the walls, and a mirror and towel and some clothes. The frame – as there is no white in the picture – will be white. This by way of revenge for the enforced rest I was obliged to take. I shall work on it again all day, but you see how simple the conception is. The shadows and cast shadows are suppressed: it is painted in free flat tints like the Japanese prints. It is going to be a contrast to, for instance, the *Tarascon Diligence* and the *Night Café*."[25] The other two paintings mentioned here, the *Night Café* (done in September) was an interior night scene illuminated by gas light; the *Coach to Tarascon* (JH 1605), painted in early October, stood outside in the brilliant sunlight. Clearly, these three paintings relate to Vincent's continuing studies of the effects of light (natural and artificial) on how we see color.

Shortly later, Vincent wrote to Gauguin (B. 22) about the same painting and included a sketch: "I have done, still for my decoration, a size 30 [c. 2 ft × 3 ft] canvas of my bedroom with the white deal furniture that you know. Well, I enormously enjoyed doing this interior of nothing at all, of a Seurat-like simplicity: with flat tints, but brushed on roughly, with a thick impasto, the walls pale lilac, the ground a faded broken red, the chairs and the bed chrome yellow, the pillows and the sheet a very pale green-citron, the counterpane blood red, the washstand orange, the washbasin blue, the window green. By means of all these very diverse tones I have wanted to express an absolute restfulness, you see, and there is no white in it at all except the little note produced by the mirror with its black frame (in order to get the fourth pair of complements into it). Well, you will see it with the other things, and we will talk about it, for I often don't know what I am doing when I am working almost like a sleepwalker."[26]

The differences in content between these two letters are slight, but are as significant as the differences in the sketches Vincent included in each letter. Theo did not paint himself and his letter reads almost as if it were a description of the furnishings and decorations of the room.[27] But Vincent also told Theo about how the colors were to be read and how the lines of the furniture depicted were to enhance this reading.

The sketch Vincent included in this letter to Theo was done probably at night by gas light, while Vincent sat at a table in the near corner of the room. His eye level in this drawing is slightly lower than that in the painting, hence he is sitting. A vanishing axis is clearly visible running through the center of the drawing. This method of constructing pictorial space was used in the West until the Renaissance and frequently also appears in Japanese prints.[28]

Gauguin was a fellow artist: The accounting of the complementary hues used in the painting, together with the sketch he enclosed in this letter, provides all the information Gauguin needed to understand the composition and what Vincent was attempting. This sketch was done again, while Vincent sat at the same desk or table and on the same chair, but now he turned to face the far wall and constructed his space, freehand, according to a one-point perspective method he (and Gauguin) had learned in their beginning drawing and painting classes.

Significantly, in his Amsterdam painting, Vincent did not follow this one-point perspective construction, nor did he give the painting a vanishing axis. Instead, he used a more sophisticated arrangement derived from a later Renaissance method which employed at least three vanishing points.[29] In Vincent's painting, none of the orthogonal lines recede exactly where they should, but those going to the same vanishing area along the horizon line do so in a manner consistent with a freehand construction, i.e., were drawn without a ruler or straight-edge and do not meet at a single point.[30] Vincent also emphasised the structure of the space by adding heavy contour lines along the ceiling and in the far corner. In his Chicago version he will return to this multiple-point construction of the room, but there Vincent played down the edges of the ceiling and walls. In the Chicago painting he also changed the predominant color of the floor: it is now mainly a broken green, rather than the red we see in the earlier painting (and which we read about in the two letters). The more we look at and compare these two very similar and related paintings, the more we see how different they really are. The flat tones of the Amsterdam painting, roughly brushed on according to Vincent, become almost Seurat-like in the Chicago version where he "models" the light playing

on the wall over the bed. Where are the suppressed shadows that he told Theo about? Or are those green areas on what should be a red floor supposed to be shadows?

In early September 1889 – while he was recovering at St.-Remy-en-Provence from a second breakdown after the one of late December 1888 – Vincent again painted his *Bedroom at Arles*.[31] Theo had sent the Amsterdam painting back to Vincent so he could repair damages caused during the previous winter and spring.[32] Vincent must have begun the Chicago painting while he completed the repairs on his first version (mainly relining the canvas and touching up the paint) for Theo. Thus, the Chicago painting was made while Vincent had access to his first *Bedroom at Arles*.[33] The differences among the three painted versions of the *Bedroom* are interesting, but those between the Amsterdam and Chicago versions most probably depend specifically upon Vincent's new location at St.-Remy. Hence, his slight opening of both windows in the Chicago version (in the Amsterdam and Paris *Bedrooms at Arles* only one of the windows is slightly opened), the Seurat-like "impressionistic" brush strokes in the wall over the bed, the change in floor color, the differences among the "portraits" on the wall over the bed, and in the placing of the chairs and washbasin. These variations make the new painting "work" and they probably tell us something about the actual lighting conditions in Vincent's new workspace at St.-Remy. There is less "scattered" light in the Chicago painting and the strokes and masses of green on the "red" tile floor (actually a pinkish beige) must be shadows, in spite of their apparent luminousity. According to Seurat, shadows contain the complementary color – green is the complement of red. The Chicago *Bedroom at Arles* is the most awkward in appearance of the three and this awkwardness is due to Vincent's admittedly fast painting of this variation as well as to the new lighting conditions under which he was then working. Did his working space at St.-Remy face north? The Chicago *Bedroom at Arles* is not a simple copy of the pre-existing painting, but a brand new variation derived from his new workspace at St.-Remy.

The smaller painting now in Paris was painted in October 1889 for either Vincent's mother or his sister, but was done from memory, the two earlier paintings having been sent off to Theo in Paris.[34] Just after Gauguin had arrived at Arles the previous year, Vincent wrote to Theo about working from memory rather than directly from nature or from a model: "The canvases from memory are always less awkward, and have a more artistic look than studies from nature."[35] These words probably reflect Gauguin's criticisms of Vincent's recent paintings – which included

the Amsterdam *Bedroom at Arles*. Now, in his new version of the same room, Vincent was "correcting" it according to Gauguin's recommendations. Of the three paintings of his *Bedroom*, this is the one in which the colors are laid on in great flat areas. The "suppressed" shadows are clear – on the walls, on the floor, and in the furnishings – and are understandable. This version also has that "artistic" look: gone is the awkward angle where the ceiling meets the corner over the bed; that strange bulge in the far wall below the washbasin is reduced: and gone too are the mottled strokes of the floor. In the Chicago painting it looks as if the floor were about to buckle and the bed gallop away! The Paris painting is the simplest of the three and seems to best convey the sense of absolute rest, perhaps because it adheres to a one-point perspective construction and the horizontal and vertical lines are clearly read. Vincent painted what he best remembered about his original idea or conception.

Writers and scholars have applied the same meaning to each of the three paintings of Vincent's *Bedroom at Arles*. Yet only the Amsterdam and Paris paintings can have that meaning. As Vincent wrote to Theo: "The broad lines of the furniture again must express inviolable rest."[36] Seurat's ideas about color and meaning must have influenced Vincent, for Seurat said something very similar: "Calm of tone, is given by the equivalence of light and dark, of color by an equivalence of warm and cold: and of line by horizontals."[37] Let us examine the mechanics by which Vincent's *Bedroom at Arles* is supposed to make the viewer feel this "absolute rest."

In the Paris version, the horizon line (the artist's eye level) runs above the window sill, and is parallel to the picture plane. All orthogonal lines (which define the side walls and furniture) recede in the direction of a single vanishing area, on this horizon, within the window frame. The space of this painting follows the traditional construction method in use since the fifteenth century. Art historians call this "renaissance space," and some philosophers, "carpentered space." The ability to make such constructions defined "classic" or academic artistic training, even in the late 19th century.[38] One can almost give co-ordinates for the location of objects on this floor: this painting is about rest, but it is an enforced rest – as Vincent himself stated.

The perspective in the Chicago painting is more complex, with multiple vanishing areas strung along a horizon line. The far wall is not parallel to the picture plane, but angles away towards the right. The wall at the viewer's left recedes to its vanishing point close to the right edge of the window frame, above the actual horizon line, and the bottom of the bed

(and the wall behind it) recede towards a vanishing point near the edge
of the coat rack. The top of the bed has its own vanishing point near the
top of the lower window panel, which causes the bed to have a strange
twisted shape.[39] The space of the room is understandable, and "measur-
able," but is of a different sort from that seen in the Paris version. It can
be corrected with ruler and straight edge, but none of the walls is aligned
parallel or perpendicular to the picture plane. Vincent – who had studied
perspective construction in Brussels, in 1880, and who owned at least two
books on this subject – certainly drew this space freehand without the
assistance of tools, enhancing the awkward way the furnishings fill the
space and accounting for the fact that there are almost no completely
vertical or horizontal lines in this work – even the floor seems uneven.
Moreover, we see a curvature in the lower edge of the foot of the bed
that reflects how he actually saw that form.[40] Instead of peace and calm,
we sense random movement in the Chicago *Bedroom at Arles*, which
contradicts Vincent's own words that the painting is about absolute rest.
Notice how unnerving it is that both chairs depicted in this version have
missing rungs, making them potentially unstable.

   The perspective construction of the Amsterdam or earliest version of
Vincent's *Bedroom at Arles* gives us a similar multiple-point perspective
construction. The horizon line runs across the painting above the window
sill – between the top of the coat rack and the lower edge of the mirror
frame. The orthogonals of the left wall run to the vanishing area close to
the right edge of the window frame, above the sill: those of the back wall
off toward their vanishing point beyond the edge of the canvas at the
right and below the horizon line: and those of the right wall (behind the
bed) recede to a vanishing point close to the right edge of the window
frame. Additional orthogonal lines (from the bed, chairs, tiles, etc.) run
to the major vanishing area beyond the far wall – but within the window
frame. As in the Chicago painting, the construction is not consistent.
Vincent used both horizontal lines (at the bottom of the bed) and vertical
ones (the corners of the room) to enhance his structure. Here, too, we
find that the walls of the room do not align themselves parallel or
perpendicular to the picture plane. The floor is horizontal, however, and
provides a flat surface for us to "stand on" and puzzle out the picture
space – and the lower front edge of the foot of the bed curves slightly
(which is something we actually see, rather than is done following a set
perspective construction). There is less implied movement in the floor
tiles and the furnishings: the use of suppressed shadows and complemen-
tary color contrasts – and carefully depicted straight corners and lines of

the side of the bed (which is here contructed without the tortured twist of the Chicago version) – let us read the rest that Vincent said his painting was about.

Each of Vincent's five versions of his *Bedroom at Arles* give the viewer a slightly different visual experience. These creative copies, two drawings and three paintings, allow us insight into Vincent's artistic training, his working methods, his ongoing communications with other artists about important issues in painting, his own concerns *vis-à-vis* color and meaning, as well as his relations with his close family members and an individual he admired. They also provide us with a glimpse into how he put together a composition. Thus, in examining all of them, we can almost feel as if we were looking over Vincent's shoulder as he painted his "simple" *Bedroom at Arles.*

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NOTES

¹ The standard work on Vincent van Gogh is Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches* (New York: Rizzoli Books, 1980). Also useful is Ingo F. Walther and Rainer Metzger, *Vincent van Gogh. The Complete Paintings*, 2 volumes (Cologne: Taschen, 2001). The JH catalogue numbers used in my text follow Hulsker. In addition to the art historical bibliography cited in Hulsker and Walther and Metzger, add, Patrick A. Heelan. "Towards a New Analysis of the Pictorial Space of Vincent van Gogh," *Art Bulletin*, 54 (1972), pp. 478–492; idem, *Space – Perception and the Philosophy of Science* (Berkeley: University of California Press), 1983/1988): idem, "Afterword: The Hermeneutics of Natural Science," in Babette E. Babich (editor). *Hermeneutic Philosophy of Science, Van Gogh's Eyes, and God Essays in Honor of Patrick A. Heelan, S. J.* (Dordrecht/Boston/London: Kluwer, 2002), pp. 445–459, especially. pp. 452–454: Joseph Margolis, "Patrick Heelan's Interpretation of van Gogh's 'Bedroom at Arles'," in *Hermeneutic Philosophy of Science*, pp. 233–240; and Patrick A. Heelan, "Van Gogh's 'Modern' Use of Perspective" (unpublished paper, presented in 1998). I thank Patrick Heelan for sending me a copy of this study. In addition, John L. Ward, "A Re-examination of Van Gogh's Pictorial Space," *Art Bulletin* 58 (1976), pp. 593–604, questioned Heelan's basic hypothesis. Some of Ward's criticisms (which were based on actual artistic practice) were addressed by Heelen in 1983. However, there remains the problem, unaddressed by Heelan, of how the artist depicts, on a two-dimensional surface, the three-dimensional scene in front of him. Furthermore, Heelan, while acknowledging the importance of the Amsterdam version, prefers the Chicago painting, from which he developed his initial ideas about Vincent's perception of space. Ward responded to a set of issues on artistic practise raised by Robert Hansen, in his "Letter to the Editor," *Art Bulletin*, 59 (1977), pp. 464–465 (hereafter, Hansen/Ward).

² Vincent van Gogh, *The Complete Letters of Vincent van Gogh*, 3 volumes (London: Phaidon, 1959). Selected editions exist of Vincent's letters, and many of the letters cited below can be found in these editions, too. Vincent van Gogh's letters are also available on

the Website www.vanuoghgallery.com, maintained by David Brooks in Toronto. I give the standard numbers identifying Vincent's letters.

3   Belinda Thomson, *Van Gogh* (Chicago: The Art Institute of Chicago, 2001), p. 74, holds that the Chicago version came before the Paris version. She states, on p. 73, that recent scholarship has confirmed Hulsker's view that the portraits depicted in the Chicago and Paris paintings are not "identifiable with works actually known to have been displayed" in Vincent's *Bedroom at Arles* in October 1888. Confirmation of her sequence of executions of the three paintings can be found in Vincent's letters to Theo (# 604, September 5 or 6, 1889), and to Willemina, his sister (W, 15, written during the third week of October 1889): "You will probably think the interior of this empty bedroom with a wooden bedstead and two chairs the most unbeautiful thing of all – and not withstanding this I have painted it twice, on a large scale." It seems clear that Vincent was referring to the smaller painting now in Paris.

4   Thomson, pp. 65–70, and 73, on the multiple copies Vincent made of the *Berceuse*. Compare Vincent's letters to Theo (# 573, January 23, 1889), (# 576, February 3, 1889) and (# 578, February 22, 1889), In # 573, Vincent wrote, "when I saw my canvases again after my illness the one that seemed best to me was the Bedroom." This canvas suffered from the damp when the Rhone flooded in the spring of 1889; see Vincent's letters to Theo (# 588, April 30, 1889) and (# 589, May 2, 1889).

5   Maryan W. Ainsworth, *Gerard David: Purity of Vision in an Age of Transition* (New York: The Metropolitan Museum of Art, 1998); and Jean C. Wilson. *Painting in Bruges at the Close of the Middle Ages. Studies in Society and Visual Culture* (University Park, PA: Pennsylvania State University Press, 1998). In the sixteenth century, multiple copies or replicas were often made for ad hoc sale on the open market. Vincent made copies of those paintings he and Theo considered his best works in order to assure that they would be known, as well as for specific friends and family members. See Vincent's letters to Theo (# 574) and (#'s 604–605, in early September 1889) and those cited in fn. 4.

6   Thomson, p. 74, thinks the Paris version was painted for Vincent's mother and sister, while the Chicago version was made for Theo as "a precaution in case the original canvas [i.e., the Amsterdam painting] was damaged during the relining process." However, on p. 84, Thomson states, "the Art Institute *Bedroom*, originally in the collection of van Gogh's sister Willemina, was on the Paris art market in the years before World War I." Willemina, who lived until 1941, may have inherited Theo's second version. After her mother's death in 1907, she had no need for two paintings of Vincent's bedroom.

7   Paul Gauguin arrived in Arles on October 23, 1888.

8   This was to be the "Studio of the South," for which see Douglas W. Druick and Peter Kort Zegler, *Van Gogh and Gauguin. The Studio of the South* (Chicago: The Art Institute of Chicago, 2001). For a critical review of this exhibition, see Charles Stuckey. "Partners in Art," in *Art in America 90* (No. 5) May 2002, pp. 98–107 and 160.

9   Vincent was using a perspective frame as early as 1882, especially for landscape compositions (see the letter to Theo (# 219, June/July 1882). He had it built in The Hague, using Albrecht Duerer's woodcuts as a model. Moreover in Summer 1888, he was keen to have Theo send him a copy of Armand Cassagne, *Le Traité pratique de perspective* (Paris, 1873) (see letters #'s 502, 505, 510, and 519). He finally received a copy of this book on August 11. Vincent's awareness of Cassagne's text dates back to 1881 (letters to Theo # 146 and # 184), Apparently, Vincent had misplaced his copy of Cassagne when he moved to Arles. Also see Ward (as in n. 1), pp. 596. fn. 17 and 598.

[10]   Vincent's letter to Willemina (W. 1, Summer or Autumn 1887), and his letter to Theo (# 605, September 7–8, 1889).

[11]   Cornelia Homburg (editor), *Vincent van Gogh and the Painters of the Petit Boulevard* (New York: Rizzoli Books, 2001).

[12]   Theo van Gogh represented many of these younger artists as a dealer, for which see Chris Stolwijk and Richard Thomson, *Theo van Gogh, 1857–1891. Art Dealer, Collector and Brother of Vincent* (Amsterdam and Zwolle: Waanders, 2002). Bernard and Signac both put together posthumous exhibitions of Vincent's paintings in 1891 and 1892.

[13]   Especially Vincent's letter to Bernard (B. 6, late June 1888) and his letter to Theo (# 538, mid-September 1888).

[14]   M. E. Chevreul, *The Principles of Harmony and Contrasts of Colors and Their Application to the Arts. A Newly Revised Edition with a Special Introduction and a Newly Revised Commentary by Faber Birren* (West Chester, PA: Schiffer, 1987) – hereafter Chevreul/Birren – pp. 48–49, 51–59.

[15]   By 1884, Vincent had studied Delacroix's color theory as related by Charles Blanc. He outlined the complementary colors to Theo in his letter (# 368, June/July 1884): "But I mean to say that it is not easy to find a summer sun effect which is as rich and as simple, and as pleasant to look at as the characteristic effects of the other seasons. Spring is tender, green young corn and pink apple blossoms. Autumn is the contrast of the yellow leaves against violet tones. Winter is the snow with black silhouettes. But now, if summer is the opposition of blues against an element of orange, in the gold bronze of the corn, one could paint a picture which expressed the mood of the seasons in each of the contrasts of the complementary colors (Red and Green, Blue and Orange, Yellow and Violet, White and Black)." These four complementary contrasts comes from Blanc's color theories. For Blanc's links to Chevreul, see Chevreul/Birren, pp. 14–15. Also see Vincent's letter to Theo (# 404, April 30, 1885).

[16]   Chevreul/Birren, pp. 62–65 and 75–76. The "optical mixing" of colors also uses the retinal image of the complementary colors. One sees these mixtures better if one knows the theory being used.

[17]   Excerpts from Paul Signac's writings 1894–1899, especially that from December 3 [1894] in Linda Nochlin, *Impressionism and Post-Impressionism, 1874–1904. Sources and Documents in the History of Art Series*. Edited by H. W. Janson (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1966), pp. 126–127. Chevreul/Birren, pp. 14–15, discuss Signac's links to Chevreul.

[18]   Thomson, p. 54; Vincent's letter to Theo (# 437, November 25, 1885); Mark Roskill, "Introduction," in *The Letters of Vincent van Gogh. Selected, Edited and Introduced by Mark Roskill* (New York: Simon and Shuster, 1957), p. 19; and Mme J. Van Gogh-Bonger. "Memoria by His Sister-in-Law," in *The Letters of Vincent van Gogh*, p. 68. Moreover, Charlotte van Rappard-Boon et al., *Catalogue of the Van Gogh's Museum of Japanese Prints* (Amsterdam and Zwolle: Waanders, 2000), reproduces the collection in its entirety.

[19]   Vincent's letter to his sister Willemina (W, 3, March 30, 1888), Also see, Herschel B. Chipps, *Theories of Modern Art. A Source Book by Artists and Critics. With contributions by Peter Selz and Joshua C. Taylor* (Berkeley: University of California Press, 1968), p. 31.

[20]   Vincent's letter to Theo (# 555).

[21]   Vincent's letter to Willemina (W. 7, ca. September 8, 1888).

[22]   Vincent's letter to Theo (# 533). Compare Signac's table of the colors of light in Nochlin, *Impressionism and Post-Impressionism*, p. 127.

[23]   Vincent's letter to Theo (# 534).

24   Natural sunlight is a pale yellow, even when filtered through window glass. Following Chevreul's theories (see above fn. 14), its shadows would be pale violet. Vincent's letters (# 554 and B. 22) state that the walls of his room are pale violet. Hence, these walls are whitewashed (compare, Vincent's letter # 534). Thomson, p. 57, states that "as the greenish light at the window hints, the artist's bedroom looked directly over Place Lamartine, which was laid out as a public park to serve the northern edge of the town." Her fig. 20 shows the *Yellow House* (JH 1589) with closed green shutters on the second floor bedroom windows, which would make the panes of glass look green seen from the inside. Greenish light coming into this room (as opposed to that seen playing on the shutters through the closed interior windows) would have – following Chevreul's ideas – shifted the color of the walls towards a pinkish violet. Stuckey (as in fn. 8), p. 100, argues that Vincent intentionally distorted the color of the whitewashed walls in several paintings made in the studio in the Yellow House – as did Gauguin.

25   Vincent's letter to Theo (# 554).

26   Gauguin was less interested in Seurat's color theory, and Vincent falls back to Blanc's four complementary color system in this letter (B. 22) (compare n. 15, above). The original wooden frame still surrounds this painting. It is white, the complement to the black frame around the mirror or within the painting.

27   In his 1998 paper (cited in n. 1), Heelan almost completely ignores Vincent's emphasis on complementary colors in letter # 554, as well as in his letter to Gauguin (B. 22). Heelan's description of the contents of Theo's letter as an "inventory of the furnishings" also begs the question, what kind of inventory leaves out the very table on which it is being written, let alone the chair in which the writer is seated? Compare, Vincent's letter # 534, which includes an inventory of the furnishing he had just bought for the Yellow House. There had to have been a writing table or desk in Vincent's bedroom. Between September 8 and October 23, 1888, he wrote at least 28 letters to Theo alone! No wonder the postman, M. Roullin, was Vincent's friend.

28   Erwin Panofsky, *Perspective as Symbolic Form* (translated by Christopher S. Wood) (New York: Zone Books, 1997), fn. 47 and fn. 50.

29   Ward (cited in n. 1), p. 594, states that Vincent employed a two point perspective construction in the Amsterdarn painting. In fact, there are two vanishing points strung out along the horizon line, one beyond the edge of the canvas, and a vanishing area set within the lower panel of the window closest to the bed. This approximates a three point perspective construction. Jan Vrederman de Vries, *Perspective (1599) With a New Introduction by Adolf K. Placzek* (New York: Dover Pub., 1968), plates 2, 6 and 8, depicts similar three point perspective constructions. The beauty of Vrederman de Vries's book is the minimal text and great variety of beautiful engraved plates. Cassagne's *Traite pratique de perspective*, which Vincent owned (see fn. 9), shares this quality. Also, see Kenneth W. Auvil, *Perspective Drawing, Second Edition* (Mountain View, CA: Mayfield Publishing Company, 1997), pp. 19–26 (whose cover art and chapter headings reproduce plates from the Vrederman de Vries text). These are "how-to" books designed to show the artist how to make these constructions. James Elkins, *The Poetics of Perspective* (Ithaca and London: Cornell University Press, 1994), discusses several different systems of perspective used by artists from the 15th to the 20th centuries. None of those discussed by Elkins reflects the simple construction methods used by Vincent for his five Bedrooms.

30   Vincent drew his construction lines, including the horizon line, without the aid of a straight edge. This more than accounts for the "errors" in construction and the "distortions" of space. Artists tend to work directly without a straight edge, correcting the grosser mistakes

and misalignments as they paint. Also see Ward (as in n. 1), pp. 594–600, for his accounting of Vincent's "corrections" of the perspective, and Hansen/Ward (as in n. 1), pp. 464–465.

[31]   Thomson, p. 73.

[32]   Thomson, p. 74. Also, see Vincent's letters to Theo (# 588, # 592, and # 604).

[33]   Compare Thomson, p. 74.

[34]   Vincent's letter to Willemina (W, 15): "I wanted to achieve an effect of simplicity of the sort one finds described in *Felix Holt*. After being told this you may quickly understand this picture, but it will probably remain ridiculous in the eyes of others who have not been warned. Doing a simple thing with bright colors is not at all easy, and I for my part think it is perhaps useful to show that it is possible to be simple by using something other than gray, white, black or brown. Here you have the justification for this study's existence." The importance of *Felix Holt*, and other novels by George Eliot, to the understanding of Vincent's paintings has not been adequately addressed by scholars.

[35]   Vincent's letter to Theo (# 561, after October 23, 1888).

[36]   Vincent's letter to Theo (# 554).

[37]   Georges Seurat, "Letter to Maurice Beaubourg," in Nochlin, *Impressionism and Post Impressionism*, pp. 113–114.

[38]   Vincent did not have to use his perspective frame to construct this space. It survives in the Van Gogh Museum in Amsterdam. When he mentioned the frame in his letters to Theo and others, it is always spoken of in the context of landscape scenes (see above fn. 9). Vincent had had enough experience using the frame, and could do without it in constructing not just the Paris *Bedroom at Arles*, but also in drawing the two sketches of the room that he sent to Theo and to Gauguin the year before. Compare Heelan, "Van Gogh's 'Modern' Use of Perspective" (as in n. 1), Margolis (as in n. 1), pp. 233–240 and Ward (as in n. 1), p. 596, fn. 17, all of whom cite his use of this frame in constructing the space of the Bedroom. Moreover, Vincent wrote to Willemina (W, 15) that the version of the *Bedroom at Arles* painted for their mother (and herself) was related to George Eliot's *Felix Holt* (1866) (see fn. 34), which neither Heelan nor Margolis consider.

[39]   Of the authors cited above, only Ward noted this peculiar distortion of the bed in the Chicago painting, and he credits Meyer Schapiro with an earlier (1946) examination of its twisted forms. This may be a clue to Vincent's mental state in October 1889 – he was then recovering from a breakdown – or it might have been intentional on Vincent's part. Usually, his copies or replicas incorporate some variations in structure. Given that many of his paintings at St.-Remy give us perspective views of corridors or cloister gardens, it is possible that Vincent was playing with his perspective construction in the Chicago Bedroom.

[40]   Elkins, *Poetics of Perspective*, pp. 183–184 and 209–212. Such curvature in objects close to the picture plane can be seen in many fourteenth and fifteenth century paintings, done in both Italy and Northern Europe, and is discussed, in detail, by Ward (as in n. 1). For Heelan's ideas on Vincent's "curved space," see his article in the *Art Bulletin* (as in n. 1); and idem, "Van Gogh's 'Modern' Use of Perspective," and "Afterword" (as in n. 1). In addition to some of the unaddressed criticisms of Heelan leveled by Ward, aside from never demonstrating Vincent's interest in higher mathematics – or any interest in Riemannian geometry and its developments ca. 1850–1880 – Heelan's arguments about Vincent's perception of space fall apart for the following reasons: 1) he does not take into account the differences in each of Vincent's five versions of the *Bedroom at Arles* made between early October 1888 and October 1889; 2) he assumes the perspective constructions of the Amsterdam and the Chicago paintings to be the same and that any discussion of one applies to the other; 3) he assumes the construction of the Paris version to be an anomaly in Vincent's oeuvre; 4) he

assumes the viewer's eye level is the same in all of Vincent's paintings done during his stay in Arles, even those done at St.-Marie-sur-Mer (that is, the "perspective" angle seen through Vincent's bedroom window, which is on the second floor of the Yellow House); and 5) he ignores the differences implicit between theory as outlined in scholarly books and other theoretical writings and how this theory is taught to artists (see n. 29) as well as how it is put into practise by a talented, but largely self-taught painter who preferred not to use a straight-edge to draw his lines. It may be significant that Heelan – in his 1998 paper – relied upon co-workers to make a computer-drawn "corrected" perspective construction of Vincent's Amsterdam *Bedroom at Arles*, which omitted the horizon line (i.e., the indication of the artist's – and the viewer's – eye level). Compare, Ronald de Leeuw, "Introduction," in *The Letters of Vincent van Gogh. Selected and Edited by Ronald de Leeuw.* Translated by Arnold Pomerans (London: Penguin Books, 1997), p. x: "That a painting such as The Bedroom, intended as a welcome to Gauguin and a homage to Seurat, in which he strove to convey an image of rest and simplicty, should nowadays be considered a model of color enhancement and distorted perspective is something that would have astonished [Vincent]."

BRUCE ROSS

FIGURELESS LANDSCAPE: THE PERSISTENCE OF THE SUBLIME IN AMERICAN LANDSCAPE PAINTING

Great is Mind. Heaven's height is immeasurable, but Mind goes beyond heaven; the earth's depth is also unfathomable, but Mind reaches below the earth. The light of the sun and moon cannot be outdistanced, yet Mind passes beyond the light of the sun and moon. The macrocosm is limitless, yet Mind travels outside the macrocosm. How great is Space! How great the Primal Energy! Still Mind encompasses Space and generates the Primal Energy. Because of it heaven covers and earth upbears. Because of it the sun and moon move on, the four seasons come in succession, and all things are generated. Great indeed is Mind!

Zen Master Eisai

The exclamation points in Zen Master Eisai's ecstatic depiction of Zen Mind express a perspective that runs counter to the problematic in the post-Renaissance Western conception of limitless time and space. One thinks of Pascal's fear of infinite space and the mental disruption at the Victorian discovery of geologic time. Yet, as Zen Master Eisai exemplifies, the conception of limitless time and space, even into the demystification of the so-called postmodern condition, has been a component of world mysticism and its ecstatic experience.

From the Late Classical *On the Sublime* by the pseudo-Longinus which represented the sublime as transport (*ekstasis*) rather than mere pleasure, Western aesthetics has centered on the subjective and objective reception of profound experiences of nature and art.[1] Particularly seventeenth and eighteenth-century English aestheticians suggested that sublime objects provoke fear or awe, separating such an experience from that of the beautiful. John Milton's *Paradise Lost* was often invoked as an exemplar of the sublime. One might also think of Masaccio's "Expulsion from Eden" with its Biblical grandeur and pathos to gather what these aestheticians were responding to. Accordingly, Continental and later American landscape painting featured Biblical subjects, as well as imagined classical scenes, that reflected the desired sublime affect of pleasure, pain, and awe. This conception of the sublime was also affected by Continental Romanticism and its celebration of the natural landscape. J. W. Turner's atmospheric seascapes are good examples as are those of the later Impressionists who, like Turner, are intent on transforming nineteenth-century realistic landscape painting.

Yet in eighteenth-century England, as elsewhere, the Industrial Revolution quite literally bound the natural landscape and strained both the Biblical and pastoral idioms of the sublime. Thomas Cole (1801–48), the leader of the Hudson River school that included Asher Durand, J. F. Kensett, F. E. Church, Albert Bierstadt, and others was born in England but later emigrated to America in reaction to this encroachment.

Cole's earliest painting, "Cattle and Distant Mountain" (1822), depicts a young male figure staring through a halo of trees into a pastoral scene. The cattle are standing near him on the other side of a fallen tree. In the far distance highlighted by sunlight in the painting's only wide-open space is the mountain that is the object of the young male's contemplative gaze. The figure is Cole himself in an enraptured mood that reflects the aesthetic sublime before natural landscapes that is a product of Romanticism and that Cole transfers to America where it later becomes infused with the native Transcendentalism.

Is such an aesthetic relevant in the twenty-first century when the aesthetic sublime is taken as another term for beauty as such while the landscape appears to remain worldwide the favorite form of painting? Cole's confident stance in such an aesthetic belies a continuous testing of a succession of American landscape painters' confidence in the ontological value of this aesthetic. This talk will examine the treatment of landscape and cityscape in three seminal paintings: Asher Durand's "Kindred Spirits" (1849), Edward Hopper's "Early Sunday Morning" (1930), and Andrew Wyeth's "Pentecost" (1989), and many other American and Continental landscape paintings, to help understand that testing and the persistence of the aesthetic sublime in such painting. Both Hopper and Wyeth retain the painted observer in their many studies of figures by a window. But what these figures see and what they are meant to represent often differ drastically from those infused with Cole's and his followers' awe and celebration.

Cole's "Cattle and Distant Mountain" incorporates, in addition to the observing figure, conventional elements of landscape painting. One of these is the aperture-like frame, perhaps an unintentional metaphor of the contemplative consciousness being led to indefinite and figuratively distant profound experience. It is related in Cole to Keats's "magic casement" of the transported imagination. It is also related to and historically treated as dioramas. Most often trees or landforms form the aperture's sides, and a mountain or other landform stands at the distant horizon. The Italian Salvator Rosa, as in his "River Landscape with Apollo and the Cumaean Sibyl" (c. 1650), served as a model.[2] Besides

Cole's "Cattle and Distant Mountain," other examples using Rosa's approach are Jean-Baptiste-Camille Corot's "Twilight" (1855–60), Albert Bierstadt's "Rocky Mountain, 'Lander's Peak,'" (1863), and Claude Monet's "Road at La Cavie, Pourville," (1882).

A second element, observed in these paintings by Rosa, Bierstadt, and Cole, is a perspective treatment that leads the viewer through the aperture to a vast panorama anchored by a distant, sunlit mountain at the horizon. Claude Lorraine (1600–82), the foremost French landscape painter of the seventeenth century, perhaps standardized this element for post-Renaissance landscape paintings such as these.

Another element, already observed in Rosa and Corot, is the depiction of human figures involved in some kind of dramatic action. Cole's own "Expulsion from the Garden of Eden" (1827) replaces the magnificent large chiaroscuro Adam and Eve of Masaccio with tiny figures on a precipice. Bierstadt's "Puget Sound on the Pacific Coast" (1870), likewise, presents the rigorous landing of boats from a wild river.

A final element is the almost traditional use of light as a metaphor of otherworldly presence, most obviously in the rays of light coming through the doorway to Eden in Cole's painting. It is also characteristic of Bierstadt's scenes of wild nature such as "Rocky Mountain" and "Puget Sound." A more muted use of this metaphor is found in Martin Johnson Heade's "Sudden Shower, Newbury Marshes" (c. 1867–75) in which part of the pacific farm scene and part of the sky is filled with a literally illuminating light. Contrast these uses of light with the Impressionism of Monet's "Fisherman's Cottage on the Cliffs at Varengeville" (1882). Here is a peaceful view of the English Channel coast with the water, sailboats, clouds, cottage, and foliage highlighted in bright light. The painting does not reflect a figurative treatment of the light. Rather, the light is a reflection of the emotionally-charged "impressions" from nature which eventually evolved into the emotionally-charged colors of Vincent van Gogh's and Paul Gauguin's Expressionism. Some of the members of the Hudson River school and others, including John Frederick Kensett, Fitz Hugh Lane, and Frederick E. Church, where members of the so-called Luminist group which was somewhat related to Impressionism but more-over explored the mystical effect of diffused light in their landscape paintings. For example, Church's "Clouds Over Olana" (1872) captures the pink tinge of sunset on the wonderfully billowing cloud formations while touching his hilltop home in a bit of golden light that often comes with sunset to evoke a sense of wonder and illumination.

Asher Durand's "Kindred Spirits" (1849) is a celebration and embodiment of the Hudson River school and the ideals of Romanticism upon which it relied. The title is probably derived from Keats's "Seventh Sonnet" and reflects the shared experience of the aesthetic sublime by the two depicted figures, Thomas Cole, the founder of the school, and William Cullen Bryant, the nature poet who authored the renowned *Thanatopsis*. The first few lines of the poem reflect what the philosopher of American Transcendentalism, Ralph Waldo Emerson, called a "fundamental unity" between humanity and nature:

> To him in the love of Nature holds
> Communion with her visible forms, she speaks
> A various language; ...

The poem goes on to suggest that nature responds to or possibly reflects our emotions. In "Kindred Spirits" Cole and Bryant are placed on a ledge overlooking a rock-strewn river descending from a series of falls. Their size is immense by landscape standards to reflect their wisdom and artistic stature. They are framed in by a massive tree that curves over them and seems to almost touch the opposite cliff. Two birds, perhaps symbols of their elevated state, are soaring between the cliffs as the two discuss what is before them. The two men and the small outcrop they stand on are bathed in bright light. The distant mountains and sky are hazy. This place is verdant wilderness. I have stood on the spot where Durand would have posed Cole and Bryant. He has taken some liberties with verisimilitude, but the painting singularly and eloquently speaks for the aesthetic sublime Durand, Cole, Bryant, and other related landscape painters sought and found in nature. Here the two figures stand calmly and nobly before the impressive expansiveness of nature they are communing with. When I visited the spot at Kaaterskill Clove where they would have stood it was smaller somehow and overgrown with saplings. The gorge was much less impressive than in the painting. Nor could I see the low falls depicted there. The place was absolutely still, except for the chickadees playing in the one pine tree at the outcrop's edge and a lone pale brown leaf falling to the overlook, and I was mesmerized to be at that spot looking into that scene. I was moved to write this haiku:

> Kaaterskill Clove:
> A pebbly patch of stream
> green with moss[3]. ...

In a less noble treatment than "Kindred Spirits" the Maine landscape painter Charles Codman in "Romantic Landscape" (1830) has two vagabonds standing on a wooden bridge staring across the span of water to a small grouping of houses backed up to a green-tinged mountain that is covered with moving clouds, the stillness of the two figures and the houses contrasted to the many-faceted mountain and the clouds.[4] Cole's "Mountain Sunrise, Catskill" (1826) and "Landscape with Tree Trunks" (1828) set up in a more dramatic way the minuteness of humanity in comparison with the natural wilderness. In the first painting two very small figures in outdoor garb move along a gap between two immense outcrops while cloud covered mountains recede to the distant horizon. In the second painting an almost unnoticeable tiny Indian on a horse is situated on a mountain ledge surrounded by dense wilderness. A huge cloud curls, like a giant wave, above and toward the lone figure. The Indian and the two rustics are historical echoes to an earlier America and provide the temporal resonance that ruins and ancient castles serve in Continental landscape painting. Codman's "Wilderness Shore" (1830–35) with its small pioneer-like group near a washed-out bridge might serve the same purpose.

Yet the wilderness sublime was not limited to the visions of artists and poets or to a nostalgia for the past. A newly developed interest in wilderness tourism had begun. This mundane reality is presented in Codman's charming "An Excursion to a Waterfall in the Mountains (Tourists by a Waterfall)" (1827). A group consisting of men in topcoats and dress hats and women in fancy dresses and straw hats stare intently at a not too impressive waterfall. More dramatic is Sanford Robinson Gifford's "Catskill Mountain House" (1862). The hotel, one of the first in the Catskills, is set on an outcrop surrounded by wilderness. The small hotel and its astonishing view are in the distance. In the foreground two hikers from the hotel rest on a rock. The scene is intensified with the gold, yellow, orange, and red autumn maples. Codinan's and Gifford's figures seem watered down, however quaint, from the impressive and dominating presences of Durand's Cole and Bryant. Though more eloquent in its treatment of the natural scene, Frederick Edwin Church's "Lake Scene in Mount Desert Island" (1851) likewise seems out of hand to impose a solitary boater, head down and away from the commanding mountain backdrop, on this landscape. Church's "Twilight in the Wilderness" (1860) captures the fiery magic of sunset with red-streaked clouds reflected in the river and on some rocks and a few trees. Everything else is falling into darkness. There are no human figures, but a single dark bird is

perched on the end of a topmost twig in an almost oriental delicacy of statement, its tiny form almost lost in the immensity. Yet the hint of a crucifix naturally formed on a stump possibly places the overpowering wilderness under some kind of ameliorating control, perhaps as a charm against the very Pascal-like fear of infinity, a charm akin to the affirmative note Pascal once sewed into his jacket.

So the stance of Romanticism and the aesthetic sublime envisioned by Durand and others would appear to have been compromised in some manner. This compromise seems visible in the perfunctory manner of treating the human figure placed in a landscape. Church's "Niagara Falls from the American Side" (1867) is instructive. Church captures with startling accuracy the grandeur of the crashing and thundering falls. One detects the interests of Luminism in the light-brightened cascading foam and spray diffusing into the air and the understated rainbow in a lower corner of the picture. But in a wooden viewing platform almost lost in the foliage surrounding it are two small and indistinct figures. And to emphasize his point Church painted two smudges of figures on the opposite promontory. Are they here for factual accuracy? More so, they seem again a residue of Durand's heroic figures. Compare Church's "Niagara Falls" to Albert Bierstadt's "Niagara" (c. 1869). There is no human presence in Bierstadt's painting. In reality there would be, like the lighthouse in Church's painting. The falls and the turbulent river are made to speak for themselves in all their power and glory. The wilderness, however, was now vanishing in the East. Bierstadt would seek subjects in the Rocky Mountain wilderness and beyond. Perhaps the nature of humanity as well as the nature of wilderness had changed. Without their former embodiments would there be an aesthetic sublime in American landscape painting?

One of the reasons the wilderness was vanishing was the encroachment of the Industrial Revolution in America. Thomas Cole had left England to escape this encroachment. Forty-three years after Cole's "Cattle and Distant Mountain" and sixteen years after Durand's "Kindred Spirits" at least one landscape painter incorporated that revolution into his work. Jasper Francis Cropsey's "Starrucca Viaduct" (1865) is similar in composition to many of the paintings already discussed. There is a frame created by trees and a perspective leading to mountains and cloudy sky in the distance. In the foreground two hikers are relaxing on a stone outcrop as they observe the scene before them. The painting is bright with autumn foliage. However, at mid-distance there is a huge viaduct, and crossing this structure is a steam engine train, its long plume of smoke echoing

the smoke rising from the houses below the viaduct and the clouds above it and partially covering the mountains. The painting seemed to have attracted some negative criticism as apparently had Turner's "Rain, Steam, and Speed" (1844) on the same subject. There would always be artists and poets who would celebrate the accomplishments of technology, adhering to the aesthetics of Futurism, but imposing such a celebration upon the aesthetics of landscape painting must have seemed shocking. Eleven years after Cropsey' s painting, Walt Whitman composed "To a Locomotive in Winter" in which he addresses the train: "For once come serve the Muse and merge in verse, even as I see/thee. ... " In effect Whitman is contemplating the train as an object of beauty as it moves through the landscape:

> Fierce-throated beauty!
> Roll through my chant with all thy lawless music, thy swing lamps at night,
> Thy madly-whistled laughter, echoing, rumbling like an earthquake, rousing all,
> Law of thyself complete, thine own track firmly holding
> (No sweetness debonair of tearful harp or glib piano thine,)
> Thy trills of shrieks by rocks and hills return'd,
> Launch'd o'er the prairies wide, across the lakes,
> To the free skies unpent and glad and strong.

For Whitman, this vehicle had become part of the natural landscape. At the beginning of the next century Carl Sandburg would celebrate a major industrial center in his poem "Chicago," despite his awareness of the anti-poetic nature of the place. Somewhat later Hart Crane would celebrate the Brooklyn Bridge in "The Bridge," and William Carlos Williams would celebrate Paterson, New Jersey in "Paterson," in a similar fashion. Could the intent of the landscape sublime really be transferred to the modern cityscape?

Somewhere in his essay "The Work of Art in the Age of Mechanical Reproduction," the German cultural critic Walter Benjamin lamented over the loss of "aura" in modern culture. Like Proust's attempt to recapture with exact fidelity the feeling associated with his youth spent in another age, Benjamin in his last work, *The Arcades Project*, tried to reproduce in exhaustive detail the bourgeois experience of the twentieth century. Benjamin's lament and this project perhaps exhibit what the Russian poet Andrei A. Voznesenskii calls "a nostalgia for the present." There is a sense of belatedness in what has been called the postmodern condition. The aesthetic certitude of Cole, Durand, and the other nine-teenth-century American landscape painters is no longer available to

those who, particularly, lived in cityscapes. The American artist Barnett
Newman who served as a link between the New York School's abstract
expression of the nineteen-forties and the color field painting of the
nineteen-sixties thought that modern art had no sublime content and
existed only in an attempt to destroy form. In fact, much important
twentieth-century art, particularly that which is representational, reflects
a sense of loneliness and longing that challenges the aesthetic of the
sublime.

A link between this modern and postmodern aesthetic and that of Cole,
Durand, and the others is Kant's *Critique of Judgment* in which the
sublime is a sense of mathematical limitlessness or overwhelming
dynamism and is differentiated from the beautiful which is securely
grounded in time and space. What the figures in nineteenth-century
landscape paintings were seeing was the Kantian sublime as expressed in
the wilderness like the Catskill Mountains and dramatic natural forms
like Niagara Falls. Cole attempted to escape from the literal limitation
of such experience in England with its newly fenced-in countryside and
burgeoning city centers. By the twentieth-century America had experi-
enced the same transformation.

Edward Hopper's paintings document the aesthetic accommodation to
that great loss and the loneliness and longing found in small towns and
city centers. His profound pessimism may be contrasted with Joseph
Stella's paintings celebratory of New York City and the modern industrial
marvels, such as in his well-known "Brooklyn Bridge" (c. 1920). The
skyscrapers of New York City accordingly became a repetitive subject
but with a focus on their newness as marvels like the Brooklyn Bridge.
Hopper's skyscrapers, buildings, and industrial structures are rather loom-
ing, almost threatening, presences. But again in Hopper we find many
figures simply staring out windows, a modern magic casement trans-
formed into something deferred and something belated. Yet in some of
these paintings we find a redefined sense of the sublime in the powerful
sense of absence that is evoked.

A key painting by Hopper is "Early Sunday Morning" (1930), a pre-
sentation of a line of closed shops on Seventh Avenue in New York City.[5]
There are no human figures. It is morning and a de Chirico-like precisely
defined slant of sunlight brightens the sidewalk, the shop fronts and
awnings, an old-fashioned barber shop pole, and the yellow blinds and
white curtains covering the windows of the second floor living quarters,
intensifying overall the sense of emptiness and loneliness. Even the mes-
sages on the shop windows are mere blurs. The atmosphere has much in

common with Wallace Steven's poem "Sunday Morning" with its medita-
tive rumination over the meaning of faith in the modern world. It is
significant that Hopper painted over a figure that originally appeared in
one of the upper windows. Knowing Hopper's other work, we could
surmise that the figure was probably staring out the window lost in
thought. I have experienced a scene such as this. There is a quality that
can perhaps be called sublime in such sun-bathed silence and emptiness.
One remembers Wordsworth's "Composed Upon Westminster Bridge,
September 3, 1802": "Dear God! The very houses seem asleep; / And all
that mighty heart is lying still!" Hopper's scene is however more melan-
choly in the philosophic sense. The absence of human figures points to a
higher level of comprehension and deep pathos. Hopper apparently
believed that the storefronts and empty street evoked the feeling he was
after. Like de Chirico, Hopper was painting a metaphysical space. The
enigma here is that one cannot precisely demarcate that space. Even
though the scene is grounded as representation in time and space, it is
not a realistic painting. Nor is it beautiful in the aesthetic sense. Rather,
it is expressing a state of indefiniteness expressive of the modern and
postmodern condition.

   This kind of emptiness was already expressed by the natural landscape
painters of the previous century. Fritz Hugh Lane's "Lumber Schooners
at Evening on Penobscot Bay" (1863) depicts two schooners heading
toward the setting sun. But for the ships there is a vast sense of emptiness.
Low almost colorless hills of one shoreline define the ships' passage. The
low, precise, enamel-like waves seem frozen as does the scene as a whole,
despite the featureless tiny sailors on the nearer ship and the muted red
of the sun and the few clouds above it. The ships themselves in this scene
seem rather ghost-like and bound for who knows where. John Frederick
Kensett's "Eaton's Neck, Long Island" (1872) is even more desolate. The
painting is a small strip of beach backed by low indistinct foliage and
fronted by an almost colorless still sea. Almost two thirds of the painting
is dull, featureless sky. To emphasize the emptiness of this beach without
human presence Lane placed a few almost invisible white sails on the
distant horizon.

   On an early trip to Paris, Hopper was introduced to the work of the
French Impressionists. He could have seen Claude Monet's "Rue de la
Bavolle, Honfleur" (c. 1864) or its like. The painting portrays a street in
a small town. A figure with sketched in features looks out of a doorway,
but otherwise the five other figures are turned away from the viewer or
featureless. There is an attention to the varying planes that make up the

buildings facades. A "v" of pale blue sky holds two bright clouds. The sky's light brightens part of the street and the buildings on one side of it. I saw the painting at a show on Impressionism at the Boston Museum of Fine Arts. Despite the bright sky, the peeking face, and a black cat and the overlay of small town charm, the painting has a detached, haunting quality that, despite radical differences, suggests Hopper's city-scapes. Remove the figures, eliminate the bright sky, straighten the edges on patches of light, and emphasize the shadows in Monet's painting and you would be getting close to Hopper. Hopper's "American Village" (1912) is a bird's eye view of an intersection in a village. Under the influence of Impressionism, Hopper has uncharacteristically softened the edges of his figures and structures. The color, however, is kept drab as if representing a mist-covered village. Despite the familiar yellow bus stop-ping for passengers there is again a lonely, detached feel to the painting, particularly from the perspective it has taken. Although the scene is overly familiar, nothing in it is drawn with a sense of concrete definiteness, leaving the perhaps desired impression of moodiness.

Figures or their absence help define that moodiness in the best work of Hopper, as in "Early Sunday Morning." "Manhattan Bridge Loop" (1928) evokes the loneliness of big city life. A lone figure with his back to us is dwarfed by the lifeless buildings and industrial structures bathed in early morning sunlight. The man is walking in the shade of a wall, but light covers his shoulders and head. It is as if he didn't belong in such a depersonalized and indifferent place and was walking out of it. In "Gas" (1940) such alienation and loneliness is carried to rural America. Across the street from the simple roadside gas station is a dense wood. The attendant is alone and studying one of his pumps. It is dusk, and the only brightness is the artificial light that spills from the gas station. There is a deep sense of desolation that is only highlighted by the bright red gas pumps, red and white sign, and white gas station. Where is this man's humanity? Where is his chance for transcendence?

These questions apply to Hopper's many paintings of the dehumanized urban landscape and particularly those of figures situated by a window. "Eleven A.M." (1926) depicts a woman who is nude, save for her slippers, looking out her window, her face turned away from the viewer. The window frame, a small patch of rug beneath the woman's feet, and a thin patch of wall are brightened with light. Her skin is pale, and her hair covers her face but for her nose. Her room otherwise is in darkness. Through the window we see stacked balconies that presumably front apartments just like hers. Is she looking for her humanity? Is she looking

for some sense of transport? The situation in "Office in a Small City" (1953) seems more hopeful. The solitary male at his desk may be merely daydreaming as he stares out the window. The white concrete of his and an adjacent building and the blue expanse of sky make this scene more cheerful. But could this figure be meditating on something or wishing to be meditating on something far from his perhaps pedestrian work? Andrew Wyeth also painted many studies of figures at a window. The figure in "Ice Storm" (1971) might be contrasted to Hopper's figures.[6] Wyeth has a realistic approach to representation that is transformed by his treatment of light. The figure in "Ice Storm" stands in the corner of a stark room, probably in a farm house, staring through a window. The window, the boy's face, and the wall behind him radiate Wyeth's characteristic intense white light. The boy may be brooding, but one senses an elevated possibility in the boy and his thoughts. It is apparently sleeting outside, but the boy, unlike Hopper's figures, seems on the verge of some sort of revelation. As such, Wyeth's vision runs counter to that reflecting the modern and postmodern condition and offers a case for the persistence of the sublime in American landscape painting.

I was visiting the Farnsworth Art Museum and the Wyeth Center in Rockland, Maine specifically to view what paintings of Andrew Wyeth, a favorite of mine since childhood, were on display. I had just visited with relatives in Virginia and had stopped to view Wyeth's paintings at the Brandywine River Museum in Chadds Ford, Pennsylvania on my return trip. As I walked into the Wyeth Collection at the Farnsworth I was immediately stunned by one of the first paintings, "Pentecost" (1989). Floating in the air like angels were two lace-like forms suffused with bright light. These two forms dominated the canvas and evoked a sense of sublime beauty. On closer examination and on repeated returns to the painting, I found the forms were fishing nets drying in the sun.

They were attached at several edges by twine to slender wooden staves. The slender shadows of these staves lay on the grainy dull-colored earth above a small ocean inlet. Behind the dominating floating nets was an equally drab hillside demarcating the other side of the inlet. The upper third of the painting with the nets floating across it was a featureless drab white sky. At the left center was a hint of the ocean that the inlet was connected to. On closer examination one noticed the dominating golden light on the larger centered net, on the staves, on part of the other net, and on both sides of the inlet. The sunlight was coming at an angle from behind this scene.

Aside from the nets and the staves there was no human presence in this figureless landscape. Yet the emotion generated by the painting was decidedly connected to human feeling at a deep level. Pentecost in the Christian Church is a festival occurring on the seventh Sunday after Easter. It celebrates the descent of the Holy Ghost on the disciples and is therefore known as the festival of the Holy Spirit.[7] In this connection Wyeth's own comments are instructive:

I think it "is" beautiful, and I can't always say that about my paintings. I felt the spirit of something when I did it, and I believe I managed to communicate that spirit. You see, at that time ... a young girl was washed out to sea in a storm. They couldn't save her. In time the body floated by off Pemaquid Point. I was thinking about that girl's body floating there underwater, and the nets became her spirit.[8]

It is clear that the painting does in fact capture the notion of spirit, something ethereal that illuminates humanity. In terms of our discussion the painting evokes not merely beauty but manifests a seemingly deconstructed presentation of the aesthetic sublime.

The extraordinary attention to detail in conjunction with radiant light and stillness in "Pentecost" is representative of Wyeth. One thinks of the opening lines of Blake's *Auguries of Innocence*:

> To see a World in a Grain of Sand
> And a Heaven in a Wild Flower,
> Hold Infinity in the palm of your hand
> And Eternity in an hour.

One remembers Zen Master Eisai's epigraph as an analogy of the human being's capacity to connect with the infinity of the macrocosm in the limitlessness of space and the grandeur of celestial bodies. Perhaps the early American landscape sublime relied on the stretches of wilderness and its imposing forms to this extent. But the wilderness has receded and our empirical understanding of things has undermined their affective impact. The modern landscape sublime would depend on the infinity close at hand like Blake's grain of sand: In our case, Wyeth's painterly detail and characteristic meditative stillness.

A precedent can be found in the work of John Frederick Kensett such as in the discussed "Eaton's Neck, Long Island" or, more particularly, "Beach at Beverly" (c. 1869–72). "Beach at Beverly" relies, as do so many nineteenth-century American seascapes, on the ocean as a representation of infinity and a focal point of the aesthetic sublime. In this painting the horizon is densely cloudy with a few white sailed boats backed against

it. A small cove with a sandy beach is at the foreground. A lone picnicker with his back to the viewer is returning to his beached rowboat. Towering over him is a large rock formation topped by trees and extending into the still ocean. Almost unnoticed in their minuteness are a few figures above the formation. The stylistic attention to the grainy formation and the treatment of light here compares well to Wyeth in "Pentecost" and other paintings. There is a haunting moodiness in the scene supported by the play of light on the small lone figure juxtaposed to the suggestive fading horizon and the detailed solidity of the rock form. Sunlight is highlighted on the front of the formation and the little beach. The picnicker and the prow of his boat have little shadows. Although he is walking, there is in general an overpowering impression of stillness here.

Most of Wyeth's paintings also project this kind of stillness, although not all reach the depth of profundity of "Pentecost." A sense of pathos is found in his studies of farm buildings, relying on the detail to their wooden structure and the play of light on these structures and white-washed walls. Usually there are no figures present in these paintings. "Cooling Shed" (1953) is a good example. The foreground is a clapboard hallway that leads the viewer's perspective to a section of the sunlit, whitewashed cooling room. Resting upside down on a bench are two metal pails in a cooling room. Above them hanging from a nail in a rafter is a well-used towel. The scene is absolutely still, and it generates a sense of an opening to deeper feeling. The intricate attention to the detail of sunlit texture somehow resonates with this feeling. "Weatherside" (1965) represents the side of a farmhouse. Its wooden exterior is as detailed in treatment as its grainy stone foundation. The perspective leads the viewer to the sunlit side of the main section of the house. One of the two upper windows has torn curtains. The other has a balled-up cloth stuffing a broken pane. The only sharp color is a dot of red, perhaps a flower, at a side window. A bucket of water sits at an angle in the weeds at the foreground. The end of a ladder leans against the house's base in the distance. A rusted bucket stands nearby. Mid-distance is demarcated by part of a strung clothesline. The scene evokes a homely, if run down, lived-in space. Its character without any of its inhabitants present comes forth. The sunlight on this weathered structure somehow moves us to feelings of deep tenderness.

The landscape "Snow Flurries" (1953) evokes, as do many of Wyeth's landscapes, similar states of stillness and pathos. The scene is a hilly farm field with snow clouds approaching in the distance. The desolation is utter. Two rotted fence posts stand at the foreground of the snow-dusted

field, the hint of a wagon track between them. The rutted, frozen track reappears at the central distance where it extends toward a small snow-covered hill backed by the snow clouds that extend across the horizon, with a brightening in the lower right section of the sky. The brightness of the hill and the sky to which the perspective leads the viewer mitigates the starkness while accentuating the depth of feeling.

As in "Ice Storm," "Easter Sunday" (1975) represents a moody portrait of a figure looking out at a landscape, in this case from a covered farm porch. A dried-out plant in a bucket hangs above the figure. Some dark, bare branches also extend over the porch roof just above her. What she sees is an empty farm field covered with snow except for a few places where the raw earth shows. A partially fenced-in and frozen pond is at the foreground. Defining the background is a leaden sky and a snowy hill topped with a few dark evergreens, small in the distance. The expectation of Easter Sunday, the celebration of the Resurrection, is palpable. As in "Ice Storm," the figure's face is highlighted with sunlight, a suggestion of her expected revelation. Her head bandana, almost as white as the snow, intensifies this suggestion. Yet, even without the painting's title as a guide, the deep moodiness would still be manifest.

There is no figure in "Love in the Afternoon" (1992) but the painting is literally enclosed by a window frame, the latched-open window angling out to the early spring scene. What the viewer and the absent figure see is a river, small tributaries, and little falls, all surrounding expanses of matted grass. The yellow-green grasses are so detailed that those hanging toward the river and its tributaries are distinguished as single blades. The air would be cold. The little falls are turbulent with snowmelt. The tree branches at the background are as yet bare. Light covers the grasses, and there is a perfect reflection of the hanging grasses in the still water just beneath the window. The weathered blue open window frames seem to help evoke a sense of hope and stillness, despite the falls. Here is Cole's magic casement transformed by a heightened realism.[9] In Wyeth's painting the stillness of that window, the still water, and the matted, sunlit grass at the foreground lead to a figureless vista of expectation and wonder, and, perhaps the sublime.

If you would open a current issue of *American Art Review*, you would find numerous examples of contemporary American landscape painting, including perhaps those of the self-named neo-Luminist school. They all bare witness to the conceptual, aesthetic, and painterly strategies of the long history of landscape painting.

One gesture has been a movement away from realistic representation, as if to express some inner nature of the natural landscape. Reacting against the realism of the Barbizon School of painters such as Corot, Rousseau, Millet, and Courbet, the Impressionists sought intricate atmospheric affects that more closely responded to their response to the general impression of a scene through a detailed account of reflected light. Monet's many water lily studies are the singular example. However, the central elements of landscape painting, Pascal's infinite sky and the intricacies of natural settings, were invoked pejoratively by a critic viewing a Monet water lilies painting at a 1909 exhibit: "No more earth, no more sky, no limits now." In Monet's "Broad Landscape" (1862), for example, the small, flat "v" of shore at the foreground, the equally small inverted triangle of sea, and the large rectangle of sky, all in flat, faded coloring, demark an interest in pure geometric form.

Paul Cezanne intensified this interest supported by an intense focus on color. A good example is "Turn in the Road" (c. 1881). The understated turn is echoed in the protective wall a third of the way up the canvas. These curves contrast with the main structural interest, the jumbled together, angular houses. The main color interest is the wash of bright green trees surrounding the house, which is echoed by the grass and shrubbery of a tiny hill the road is going around. The structural elements are accented by a number of tall tree trunks, some straight and some tilted. The color elements are accented by yellow, salmon, and blue rooftops. One sees this gesture carried further by the contemporary British painter David Hockney in "Garrowby Hill" (1998). Here the landscape, though recognizable, is reduced to form and color, the blue road winding down into the triangles and rectangles of yellow, green, orange, and blue fields. A precursor of abstract expression, the American Arthur G. Dove produced abstract paintings based on natural forms in the nineteen-thirties and forties, such as "Dancing Willows" (1944). The painting is dominated as in color field painting by four overlapping and transparent royal blue, robin's egg blue, light green, and bright yellow parabolas, the crowns of the trees, perhaps. Behind the parabolas is a small strip of salmon sky. Angling from the bottom of the canvas into the parabolas are jagged, black teeth-like forms edged in light blue, purple, and brown, the tree trunks, perhaps. An enigmatic brown rectangle extending from the one brown jagged form and centered in one of the parabolas, perhaps shadow.

A contrary gesture is to seek out the vanishing wilderness. The nineteenth-century American landscape painters were already exploring wild

and exotic places in the Americas and beyond. Frederick Edwin Church's "The Icebergs" (1861) was based on his trip to Newfoundland. The landscape depicted is extraordinarily stark yet beautiful, with Impressionist-like pink, blue, and white sunlit tones covering the main iceberg and pink sunlight defining a tiny iceberg at the distant horizon. To accent the starkness, a few red-brown rocks are set on an iceberg near the foreground as is the remains of a ship's crow's nest. Almost two hundred and fifty years later the environmental photographer Wilfred E. Richard pursed the same aesthetic. In his 2002 exhibit at the Bates College Museum of Art, "Transforming Silence, Translating Light," was the photograph "Remnants" (January, 2001), taken at Deception Island, Antarctica. The remnants appear to be the strange weathered forms of grainy white whale bone covered with yellow lichen at the foreground. The distance is filled with rugged black snow-topped mountains. At mid distance, barely visible, are some rudimentary structures, perhaps the photographer's or that of some previous expedition, perhaps the true remnants. This gesture to connect with literal landscape wilderness was a driving force in contemporary environmental and installation art that created pieces within a natural environment or used real elements of nature in an interior work. Robert Smithson's " Jetty" (1970), a spiral of earth and stones extending into a body of water, exhibits the basic ends of this aesthetic. Compare all these gestures to Andrew Wyeth's "Flint" (1975), painted a few years after Smithson's piece. A huge boulder left by the glacier is situated on a low rise of dark brown stone at the center of the barren scene. Behind the boulder are a patch of choppy ocean and an expanse of yellow-gray sky. The almost abstract quality of this painting is offset by the detailed realism of the rock's surface and the remains of sea creatures as well as the use of color. The deep blue and white of a small clamshell brightens the foreground. The sunlit front top of the boulder is covered by streaks of brilliant white gull droppings. There is no hint of human presence. The starkness of this scene and our reaction to it, situated near a small town in Maine, are, however, transformed by that brightened patch on the boulder.

This gesture of finding the wilderness aesthetic experience in the close at hand, like Wyeth, through detailed realism has interested other contemporary American landscape painters. In another 2002 exhibit at the Bates College Museum of Art entitled "Intimate Wilderness," Joel Babb exhibited his landscape paintings of Maine. The two central features of his work are an exhaustive, if not sometimes almost oppressive, detail and a bright, almost glossy, finish. In "The Unmarked Brook" (2002), for exam-

ple, the brook cascades through lichen-covered boulders in its lower half. The upper half consists of dense trees hanging down from each bank of the brook. The intricate detail of pebbles, each distinct, gathered between boulders at the foreground or the intricate treatment of tree leaves, each distinct, exhausts our attention and even unsettles our perspective. Is there any particular end to such detail? Is there any particular end to the glossy brightening of everything on the canvas? Is there really anything approaching the aesthetic sublime here, despite its use of familiar landscape strategies? Compare Babb's work to that of Wyeth's, with its subtle use of detail and light, for example, as in "Run Off" (1991). It is late winter and the run-off water passes between two hay fields and under an old, broken wood post fence. The sides of the posts are sunlit as is the water directly under them. The small shadows of the wood slats lay on the posts, and the fence itself is reflected in the water. Individual blades of matted straw hang over the water. Despite the spillways of water in the distance, the painting evokes deep stillness and silence, the light accenting the import of these qualities. The painting is understated and figureless, yet it clearly expresses in a new way what earlier practitioners expected of the American landscape painting and the aesthetic sublime. Like many of Wyeth's paintings, it bares a family resemblance to what in the 1835 "Essay on American Scenery" Thomas Cole summed up as the American wilderness experience, the stillness and solitude of the Biblical prophets, their hearing "'the still small voice' … Yet heard among the mountains!"[10]

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NOTES

[1] For historical and critical discussions see Monroe C. Beardsley, *Aesthetics from Classical Greece to the Present, A Short History* (Tuscaloosa, AL: Univ. of Alabama, 1966) and *A Companion to Aesthetics*, ed. David Cooper (Oxford, England: Blackwell, 1992).

[2] Many of the examples are taken from Andrew Wilton and Tim Barringer, *American Sublime, Landscape Painting in the United States 1820–1880* (Princeton: Princeton Univ., 2002) and George T. M. Shackelford and Fronia E. Wissman, *Impressions of Light, The French Landscape from Corot to Monet* (Boston: MFA, 2002).

[3] By permission of the author.

[4] The Codman paintings can be found in *Charles Codman, The Landscape of Art and Culture in 19th-century Maine* (Portland, ME: Portland Museum of Art, 2002).

[6] The examples of Hopper's paintings discussed may be found in Ita G. Berkow, *Edward Hopper, A Modern Master* (New York: Todtri, 1996).

[6] The examples of Wyeth's paintings discussed may be found in Andrew Wyeth, *Autobiography* (New York: Bulfinch, 1998).

[7] In Judaism, Pentecost is the festival of Shavuot that commemorates the receiving of the Ten Commandments by Moses.

[8] Wyeth, op. cit., p. 142.

[9] Coincidently, the day that I viewed "Pentecost" I also discovered Cole's "Cattle and Distant Mountain," the Farnsworth Art Museum's first purchase.

[10] Cited in *American Sublime*, p. 4.1.

MARIOLA SUŁKOWSKA

THE AESTHETICIZATION OF LIFE
BY PHOTOGRAPHY

The phenomenon of the aestheticization of everyday life is, on the one hand, connected with the development of the new media, on the other, looked upon from a broader perspective with the transition described by sociology and anthropology in terms of transformation of industrial society into a post-industrial one. The latter process is accompanied by the replacement of a traditional logo-centred paradigm with a new picto-centredness. In aesthetics it is often said that *aisthesis* disavowed *mimesis*. Photography considered as the oldest among the new media characterizes a certain ambivalence, which facilitates tracing back its genesis, mechanism and consequences of the aforementioned transformation. This article attempts to show the role of photography in 20th century aesthetics as well as in shaping a new visual culture.

Wolfgang Welsch proposed the thesis on aestheticization in his "Asthetisches Denken"[1] in a most distinctive manner. For him the modus of contemporary world has become aesthetics and the only way to understand the world is aesthetical thinking. The latter takes place not in terms of traditional rationality but thanks to radically different transversal reason, which appeared in a situation where "there are no final rudiments, neither in principles nor in the surface area. The final state is diversity and transition *(Übergängigkeit)* – immeasurably varied on the surface. In the dimension of principles it is similarly inevitable and decisive, though less numerous. Finally we face relativity and mobility everywhere and we are forced to operate on the fast-fading and changeable fundaments of reality".[2] Undoubtedly, it constitutes a specific universe for the subject in which its intellectual mobility must, from necessity, interplay with transversal rationality. The new paradigm of mind not only corresponds to philosophical inquiries of post-modernity but according to Welsch's opinion also agrees with what can be labelled as a post-modern way of life. "Demanding complements and multitude of perspectives from the subjects contemporary and post-modern rationality outlines a new type of mind being simultaneously attached to plurality. It also guarantees to subjects a certain uniformity that is indispensable to deal with such multitude; the form of uniformity of the transversal mind. It is in fact characteristic of subjects that are capable of choosing from various types

of rationality and moving among themselves."[3] The transversal rationality ascertains, with satisfaction, a chaotic multiplicity of phenomena simultaneously rejecting their hierarchy. Moreover it underlines openness, continuity and paradoxicality of the discourse, which corresponds to flickering diversity of the universe referred to by Deleuze as chaos-cosmos. The transversal mind is thus ideally adjusted to the 'subject becoming itself' (the subject of so called 'weak identity'). Interlacing various forms of discourse and being always 'among' various forms of rationality the transversal mind defines an optimal relation between the subject and the shredded, entangled world that appears as a gigantic *bric-a-brac*. "The transversal mind attains its significance facing such challenges. It constitutes the basic ability of a post-modern way of living. Post-modern reality always demands the ability to trespass various systems of senses and constellations of rationality. That ability becomes a post-modern virtue."[4]

The appearance of the transversal mind can be associated with the transition from *mimesis* to *aisthesis*. All mimetic images have always, as it is widely known, served men as a means of orientation. Enlightenment additionally supported it with ideas of a fully rational, linear and teleological way of thinking. Contemporary times criticized that way of comprehending world severely rejecting and breaking off with traditional meta-narrations: a term used by Jean-François Lyotard to describe roughly these paradigms of thought.[5] It appeared that exactness involved necessity of reduction and the unequivocality was achieved by hiding ambivalence. That is how the attitude of an observer (apparently neutral, objective and apparently grasping the whole universum with her/his mind) subjectifying the world as well as thinking of it has been replaced with an attitude of plunging into it.

It is symptomatic that the appearance of photography and the new media based on photographic images (holographs, film, video and Net Art) enabled the exchange of the two attitudes. It seems that leading mimetism up to absolute perfectness was the beginning of its end.[6] Photography and the new media ceased picturing (perhaps due to their obviousness and easiness of representation) but potentially have begun (with the assumed cooperation of users) shaping. Eventually media not only break the traditional, linear way of thinking but also do not function in the region of *mimesis*. It happens due to the technical (in the sense of Greek *techne*) nature of these media: works of art based on technical media both new and old are not only re-presenting but attempt complement nature.[7]

At first, photography was identified with maximum mimesis – Baudelaire alarmed with the fact stressed it saying that 'the vindictive God obeyed the voice of crowd – Daugerre became Messiah' and it was the most 'extreme rejection of all usurpations of artistic photography'. Yet evident advantages of it came to light, derived from photographic technic and used by art, which disentangled itself from re-presenting the fruits of which were the linear trimmings of *fin de siecle* art and non-figurative painting. In turn photography itself became fed up with a 'boring love of details' (Baudelaire) – certainly due to intensive development of technical factors that facilitated multiplying and interfering in a picture alone. Photography has developed into art not competitive to painting but into a new, common, type of writing becoming the most telling argument for the myth of book illuminated and not only illustrated. As a vignette, not an illustration, photography turned out to be the first projection of visualizing culture modelled on a new type of language – traditional logo-centrism was replaced with picto-centred language based on glyphs. That seems to be a return to the universal and common idea of *lingua franca*.[8] Thus, if thought was traditionally considered as an equivalent of word, in the 20th perception of image substituted thought.[9] Marc Taylor and Esy Saarinen attract our attention and show the importance and seriousness of visualization of culture and the aestheticization of everyday life.[10] That gravity has its roots in the generational change of the code of communication. According to their opinion the era of writing is the time of ideologists who especially in totalitarian political systems exercised 'ideological harassment' – by means of indoctrination, persuasion and propaganda. Picto-centrism is the time of 'imagologists' who translating ideas into images do not harass but only 'imagologically seduce'. The best strategy of seduction, what was proved by Baudrillard, is simulation. What is real does not exist in the sense that it can not be differentiated by means of classical contrast techniques such as description, analysis, interpretation and illustration. According to Baudrillard we live in the world of 'agony of the real', in the world of simulacra which burden is the inability to distinguish the real from the imagined. The imagined is not tantamount to the fictitious but to the hyper-real: the real disappears not on behalf of the fictitious but on behalf of something that is more real than reality itself. Simulated reality takes over real reality.[11] Umberto Eco notices cleverly in the same context that "holography could develop only in the States where people are obsessed with the idea of realism, where a credible representation must be absolutely iconic, is to be the ideal copy of reality, illusion of 'truth'".[12] But what is

'the illusion of truth'? Considering it will lead us to some apories, para-
doxes connected with the aforementioned ambivalent status of photogra-
phy. It was already observed by Feuerbach who claimed that a true image
is the image that reminds us of something real and that the more intensive
and perfect is this recalling the more deceitful is the image because it is
only a recollection.[13] Presented here the naïve realism obviously works
on the assumption that there is a contrast between the image (copy) and
the thing (original). Yet it ceased working in the case of photography
and its specific hyper-realism. Nevertheless, paradoxicality still exists and
is even intensified in the case of photography and the new media. The
core of the matter is, as Eco noticed facetiously, that we know the present
only from a TV screen, but the Middle Ages more directly; since the
present is not the real but the hyper-real presented by the media.[14]

So what is the reason why photography, initially considered in the
framework of *mimesis*, has become a subversive element and entered the
area of *aisthesis*? It seems that the answer to the question is included in
the very structure of photographic image also consequently in the relation
between photograph and reality. It is also obvious that the relation
between thing and photograph is casual not intentional as it is in the
case of thing and image.[15] In other words a photograph is always a
photograph of something – it seems to be banal and obvious but on that
level of banality all obviousness exhausts. It was cleverly presented by
Roland Barthes in his 'Camera Lucida' which is a result of transformation
of the author's views on the status of photography.[16] Barthes initially
treated the phenomenon of photography from a structuralist perspective
and held the view in the beginning of the sixties that photography literally
represents reality being its perfect analogon. In "Rhetorics of Image" he
put forward the idea of photography being a message without code. The
article states: "The third sense evidently introduced his departure from
structure – semiotic paradigm."[17] One can say symmetrically, as it were,
that the very status of photography has been transformed from *mimesis*
through transparency of photographic medium to *aisthesis*. In "Camera
Lucida" Barthes working on the assumption that "(…) a photograph
cannot be transformed (spoken) philosophically, it is wholly ballasted by
the contingency of which it is the weightless, transparent envelope" and
can not transgress the sphere of pure pointing, pure *deixis*. He additionally
formulates the statement that "this fatality (no photograph without *some-
thing* or *someone*) involves Photography in the vast disorder of objects –
of all objects in the world (…). Photography is unclassifiable because
there is no reason to *mark* this or that of its occurrences; it aspires,

perhaps, to become as crude, as certain, as noble as a sign, which would afford it access to the dignity of a language: but for there to be a sign there must be a mark; deprived of a principle of marking, photographs are signs which don't *take*, which *turn*, as milk does."[18]

So what kind of sign is photography? As a medium it is specifically distinguishable; it aims "to annihilate itself as *medium*, to be no longer a sign but the thing itself (...)."[19] At the same time, however, thanks to its attachment it must be based on some connection with reality. The issue is evident at first glance – photography is primarily a document and witnesses 'presence': "from a phenomenological viewpoint, in the Photography, the power of authentication exceeds the power of representation."[20] It is a specific caption: 'That is it". It can be noticed at that stage that innocent joke of René Magritte who affixed a caption 'this is not a pipe' under the drawing of a pipe altered the whole work of art (drawing plus caption) into a kaligram. Photography treated as a caption of reality generates a specific structure based on the form of kaligram. It is true that caption in the form of photograph is not directly negative in meaning, but Barthes speaks here in this context about a special kind of negation, namely about *palinodia*, negation through hyper-literalness. Consequences of such a step are undisguised. As Michael Foucault observes, "who knows whether a kaligram does not try to cancel the oldest ludic traditions of our alphabetic civilisation: demonstrate and name, visualize and speak, reproduce and utter, imitate and signify, watch and read."[21] And who knows whether photography does not cancel these oppositions in an ultimate manner. Driven to an almost tautological version photographical *mimesis* might have been re-valued and reshaped into perverse and dynamic *aisthesis*. Certainly it has something to do with the aforementioned transformation of the logo-sphere into picto-sphere. One way or the other it is worth stressing the fact that time specific language of photography, based on a specific transparency of the medium causes that our thinking ceased to move in the area of *mathesis universalis* but, as Barthes formulated it, enters the region of *mathesis singularis*. It clearly interplays with Welsch's idea of the transversal mind created as if to fulfil the needs of free from omnipotence, fundamentalism or intellectual totalitarism 'rational in a different way' *mathesis singularis*. Epistemological credibility seems to be obviously suspended (since photography entered the region of 'bit weaving' a long time ago[22]) yet that informational and communicational ambiguity is something of crucial importance in the newly defined sphere of *aisthesis*. The fact was noticed by Eco who wrote that "there are some extreme cases, mainly

the case of aesthetic communication in which the transmission is pur-
posely ambiguous in order to stimulate different codes (…)."[23] Regarding
the issue from photography's perspective (not from e.g. painting or other
traditional arts) allows us to trace some negative consequences. It is
connected with the changing condition of aesthetics, which being the
aesthetics of *aisthesis*, assumes a different ontology from the aesthetics of
mimesis. In the former "emphasis is put on a radically different art
manufactured by technical media (…). The foundation of such a treatment
of tradition is the view that initially industrial revolution and successive
electronic one produced significant transformation of traditional art into
contemporary media art. This transformation is rudimentary in its charac-
ter because of the fact that the changes that have been introduced do not
concern only art as such but lead to the modification of the way we
comprehend the existence of things."[24] Simplifying, one can say that the
ontology of classical art is the ontology of static things or space together
with corresponding the aesthetics of *mimesis* – the aesthetics of immobile
things. Whereas the ontology of multimedia art is the ontology of move-
ment, time and change. It is also quite evident that in the case of photogra-
phy as the oldest among new media that is partly rooted in tradition the
dynamic aspect has been somehow moved to its subject: the noeme of
photography is always 'what has been' and its dynamic substance exhausts
itself in temporariness and mobility.[25] On the other hand, however, move-
ment and dynamics are additionally emphasized by its ability to multiply:
photography is capable of multiplying that what happened only once
infinitely thus "mechanically repeats what could never be repeated existen-
tially".[26] It is similar to Baudrillard's idea of *metasatsis* understood as an
infinite multiplication of switch of the same that turns out to be not
copies but rather simulations. The logic of consumption that desires
incessant complement seems to confirm it. The difference between copy
and original describes a specific relation between photography and reality.
When the context of *mimesis* has been rejected and new media pay no
heed to the traditional, linear way of thinking, then photographs, teaching
us new visual code alter and broaden our comprehending of what is
worth watching, looking at and what we are allowed to look at. They
constitute the grammar and ethics of seeing.[27] The pure Barthes' *deixis*
is not epistemologically and axiologically barren. Camera slicing reality
manipulate and distorts it. Walter Benjamin was aware of that magical
power of photographers calling them the 'descendants of the Augurs and
Haruspics'.[28] Taylor and Saarinen compared the new strategies of 'ima-
gologists' with the function of priests, psychoanalysts. psychiatrists, con-

jurers, but also controllers.[29] That controlling is boiled down to the fact that was noticed by Susan Sontag that photographs, instead of recording the world, have become the norm, criterion by means of which the things appearing to us simultaneously alter the notions of reality and realism.[30] A photograph alone is not obviously treated as real (that issue arises when speaking of Net Art or virtual reality) but it makes the world look like it shows. Consequently the absolute, tautologous realism muddles the real and the notion of truth. Franz Kafka on hearing the description of camera as a 'recognise yourself mechanically' reacted ironically to it saying that 'rather: make a mistake about yourself." Yet 'photography draws our attention to what is superficial. By reason of that it darkens the hidden life that shines through the outline of things as a play of chiaroscuro. It cannot be grasped even by means of the most sharp lens'.

However, it must be stated here that this specific function of creating reality intensifies to a certain degree the impact of art that thanks to photography could extend its scope to cyberspace and achieve a new significance. The issues concerning the development of electronic media and creating new reality appear here. Installations of virtual reality update Baudrillard's simulacra – electronically multiplied images that broke their connections with the real and reached their own, autonomous reality.[31] In this context, photography has been a tangible medium so far but it inclines – for its specific transparency – to virtuality.

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NOTES

[1]   See W. Welsch, *Ästhetisches Denken* (Stuttgart 1989). Cf. O. Marquard, *Apologie des Zufälligen. Philosophische Studien* (Philip Reclam jun. GmbH&Co., Stuttgart, 1987). Odo Marquard seeks for the source of this phenomenon in the romanticism and its tendency to secularize art and beauty. Cf. F. Schiller, *Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen* (Stuttgart: Reclam 1997). Cf. F. W. J. Schelling, *Philosophie der Kunst* (Darmstadt 1990).

[2]   A. Zeidler-Janiszewska and R. Kubicki, *Uporządkowana postmoderna* (*The Orderly Postmodernity*), in W. Welsch, Nasza postmodernistyczna moderna, translated into Polish by R. Kubicki and A. Zeidler-Janiszewska (Warsaw 1998), p. xviii. (It is a Polish translation of: W. Welsch, *Unsere postmoderne Moderne* (VCH Verlagsgesellschaft mbH, Weinheim 1991).

[3]   W. Welsch, *Nasza postmodernistyczna moderna*, op. cit., pp. 437–438.

[4]   Ibid., p. 438.

[5]   See J.-F. Lyotard, *La condition postmoderne. Rapport sur le savoir* (Les Éditions de Minuit 1979).

[6]   Roland Barthes even speaks of a very specific tautology in the case of photographs. See R. Barthes, *Camera Lucida. Reflections on Photography*, translated by R. Howard, Vintage (London 1982). Cf. P. Bourdieu, *Photography. A Middle-brow Art*, translated by S. Whiteside (Stanford University Press, Stanford 1990).

[7]   Aristoteles noticed that *techné* either imitates the nature or creates what the latter cannot create. See Aristoteles, *Physica*, 199 a 15.

[8]   Cf. M. Mead, "From Intuition to Analysis in Communication Research", *Semiotica* (January 1969).

[9]   See J. L. Aranguren, "Freedom, Symbols and Communications", in *The Annals* (March 1974). Cf. D. Davies and D. Bathurs, *The Telling Image: The Changing Balance Between Pictures and Words in a Technological Age* (Oxford 1990).

[10]   M. C. Taylor and E. Saarinen, *Imagologies: Media Philosophy* (New York–London 1993).

[11]   See J. Baudrillard, *Seduction*, translated by B. Singer (London: Macmillan 1990). Idem, *Simulations* (New York 1983).

[12]   See U. Eco, *Semiologia Quotidiana* (Milan: Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas S.p.A. 1973, 1977, 1983).

[13]   See an introduction to: L. Feuerbach, *Das Wesen des Christentums* (Stuttgart: Reclam 2002).

[14]   See U. Eco, *Il nome della rosa: in appendice postille*, in: Idem, *Il nome della rosa* (Milan 2001).

[15]   See R. Scruton, "Photography and Representation", *Critical Inquirer* (Spring 1981), pp. 577–603.

[16]   R. Barthes, *Camera Lucida. Reflections on Photography*, translated by R. Howard. Vintage (London 1982). Cf. S. Sontag (ed.), *A Barthes Reader* (New York 1982).

[17]   R. Barthes, *Rhetoric of the Image*, in: Idem, *Image, Music, Text*, edited and translated by S. Heath (New York 1977). Idem, *The Third Meaning*, in: Idem, *Image …* , op. cit.

[18]   R. Barthes, *Camera Lucida. Reflections on Photography*, op. cit., pp. 5 and 6.

[19]   Ibid., p. 45.

[20]   Ibid., p. 89.

[21]   M. Foucault, *To nie jest fajka*, translated into Polish by T. Komendant (Gdańsk 1996) (Polish translation of M. Foucault, *Ceci n'est pas une pipe*, Paris 1973).

[22]   See F. Murphy, *Photography in the Time of Bit Weavers* (1996), http://www.2bitweaver.com/home/bitweaver/BitWeaverLoom/BwText.html.

[23]   See U. Eco, *Semiologia Quotidiana*, op. cit.

[24]   K. Wilkoszewska, *Estetyka nowych mediów (Aesthetics of New Media)*, in *Piękno w sieci. Estetyka a nowe media* (*Beauty in the Net. Aesthetics and New Media*), edited by K. Wilkoszewska (Cracow 1999).

[25]   Here are some relevant fragments from R. Barthes, *Camera Lucida*, op. cit.: "In Photography, the presence of the thing (at a certain past moment) is never metaphoric (…). For the photograph's immobility is somehow the result of a perverse confusion between two concepts: the Real and the Live: by attesting that the object has been real, the photograph surreptitiously induces belief that it is alive, because of that delusion which makes us attribute to Reality an absolutely superior, somehow eternal value, but by shifting this reality to the past ("this-has-been"), the photograph suggests that it is already dead" (pp. 78–79); "(…) I can have the fond hope of discovering truth only because Photography's *noeme* is precisely *that-has-been*, and because I live in the illusion that it suffices to clean the surface of the image in order to accede to *what is behind* (…)" (pp. 99–100), "it accomplishes the unheard-of

identification of reality ('*that-has-been*') with truth ('*there-it-is!*'); it becomes at once evidential and exclamative (…)" (p. 113).

26 Ibid., p. 4.
27 See S. Sontag, *On Photography* (New York 1977).
28 See W. Benjamin, *Kleine Geschichte der Photographie*, in: Idem, *Gesammelte Schriften* (Frankfurt/M. 1997).
29 See M. C. Taylor and E. Saarinen, *Imagologies: Media Philosophy*, op. cit.
30 See S. Sontag, *On Photography*, op. cit.
31 See: J. Baudrillard, *The Evil Demon of Images* (Annandale 1987).

JOHN BALDACCHINO

THE *CONVERGENT 'I'*: EMPATHY AS AN AESTHETIC CATEGORY

(...) When you are to write to your friend, grammar will tell you what to write; but whether you are to write to your friend at all, or no, grammar will not tell you. Thus music, with regard to tunes; but whether it be proper or improper, at any particular time, to sing or play, music will not tell you.

What will tell, then?

That faculty which contemplates both itself and all other things.

And what is that?

The reasoning faculty; for that alone we find is able to place an estimate on itself – what it is, what its powers, what its value, and likewise on all the rest. For what else is it that says gold is beautiful, since the gold itself does not speak? Evidently, that faculty which judges of the appearances of things. What else passes judgement on music, grammar, the other faculties, proves their uses, and shows their proper occasions?

Nothing but this.[1]

These preliminary questions in the opening chapter of Epictetus's *Discourses* concerning "the things which are and the things which are not in our own power" are a perennial reminder to anyone considering specific questions raised by the arts. This is even more pertinent to our claim on what, in various ways and through particular forms of argument, we come to establish as true, good or beautiful. To some extents, the issue orbits around what Thomas Nagel identifies as the need to "distinguish between general philosophical challenges to the objectivity of reason and ordinary challenges to particular examples of reasoning that do not call reason into question".[2]

The argument for art is not an argument for something 'outside' the reason by which we come to call something true, good or beautiful. Both art and the arguments for it could never question the very existence of those who pose the question in the first place. Indeed, like the beauty of gold, the beauty by which we find a grammar and words to convey (and mediate) the distinctions of truth and any consequent argument for goodness, remains within the scope of the judgement that we choose to make on the object that we present as beautiful in the first place. It is important to reiterate that when we say that the arts mediate, or that they belong within the realm of the subject, or (as I would pursue to argue in this essay) that art is "form given in empathy", we are still holding on to the

distinction between the object of mediation and the agent that conveys what he or she wants to mediate. Any case for a 'subjective' realm of reasoning within the arts cannot ignore truth's rational agency. I would here concur with Nagel when he argues that:

We cannot criticize some of our claims of reason without employing reason at some other point to formulate and support those criticisms. This may result in shrinkage of the domain of rationally defensible judgements, but not in its disappearance. The process of subjecting our putatively rational convictions to external diagnosis and criticism inevitably leaves some form of the first-order practice of reasoning in place to govern the process. The concept of subjectivity always demands an objective framework, within which the subject is located and his special perspective or set of responses described. We cannot leave the standpoint of justification completely, and it drives us to seek objective grounds.[3]

When we talk about a work of art that mediates a number of subjects, we are not invoking a free-floating self-assembled automaton that takes a life of its own only to defy its original maker and establish its own set of structures or 'intentions'. Although one does argue for art's autonomy, such autonomy must not be understood in the same way we look at individual freedom. Artworks do not reason; neither do they have free will. The rise of a non-human free agent that will one day rule the world is fantasy because even if there is a time when machines become so indispensable to us that we cannot do without them, the implication of what we can or cannot do (with or without the machine) is still within our gift. The same goes for the relationship between art and our rational intentions. Reason is there as long as there are humans. This may well be a tautology, but to my mind a useful one to reiterate. By the same token, any autonomy attributed to the objective world (whether made or found) remains a form of human autonomy and is traced back to the human individual that gave it origin.[4]

I

Keeping in mind these distinctions, I now want to move to the central question this essay attempts to present. As the title indicates, this essay considers the case for convergence and whether empathy could be regarded as a category by which one would define a particularly hybrid state of affairs within the arts. The question is, where would one 'place' convergence? Do the hybrid forms that constitute an artwork prompt convergence (especially in the way artworks are presented to their audience)? Or does convergence take place within the representation that ensues from such renditions (particularly when, to the consternation of

many, any argument for 'meaning' is seen as too *direct* or *literal* to be regarded as artistically 'valid' by critics and artists alike)?

At the risk of appearing simplistic, I would argue that this is far from just a question of form and content. The notion of convergence in the arts persistently remains wide, and to that effect often elusive. Yet it is also true to say that human beings have come to identify art as a "special 'world'". Such judgements are made *because* of art's convergent nature, particularly when its 'world' comes across in a number of activities that are considered (more often than not, vaguely) as subjective.[5]

Before we go any further, we must first clarify the role of hybridity in art. From the onset, I would argue that what qualifies an artwork as hybrid should reject any claim that would describe art as either externally *self-evident* or implicitly *equivocal*. Where art is made manifest by assumed self-evidence; where it becomes an 'event' which is supposedly legitimised by the accident of formal positioning (*qua* being); hybridity is precluded. Hybridity also becomes irrelevant when artworks are assumed as mere subjects of the self's volition. In the latter case one finds that art's agenda is made arcane under a false pretence of 'reduction' that is disguised under a 'right' to solipsism and self-interest, or even camouflaged as a pseudo-phenomenology.

It is difficult to understand why art is expected to retain the habit of provocation. Yet artists still make the headlines and are made centre-stage by what is often a presentation of the commonplace as artistic. Many talk about the 'new' ways by which art converges with non-art. What was once scandal now makes amusing conversation: how one cannot talk about sculpture, music or acting when one could hardly call a box in a room 'a sculpture', or regard an incidental noise as 'music', not to mention the curious reasons for calling the act of sleeping naked in a glass box in a gallery a performance. Yet even when most of this unorthodox activity could well date back a century, the best of connoisseurs still seem to be taken unawares by similar deeds taking place in London or New York.

If we must investigate whether hybrid forms of 'making' within the visual arts are still altering the grounds of aesthetic definition, the temptation to rush to hasty sophistry or summary rejections of duty or will, must be dispelled. This is because it is not enough to say that contemporary art is hybrid and then move to the conclusion that this therefore needs newer languages to communicate with. It is not obvious that hybridity needs a new language; partly because it is well known that hybridity in art is not new at all. On some reflection, anyone would

confirm hybridity as the condition that shapes the grounds of those intentions regarded as implicit to the presencing of our very Being (in art, as well as any other event). Yet it will be equally wrong to fail to realise that the prevalent hybridity – by which we have come to communicate artistically on the grounds of everydayness is also informed by those truths and fallacies by which the claim to art's specificity has long entered our moral imaginary.

It is also worth remembering that the fallacies of self-evidence and equivocation (to which I have alluded earlier in this essay) play a major part in the patterns of 'truth' as characterised by the success and failure of those ethical spaces configured by the process of 'making'. The term 'making' itself is tired and often abused, and the idea that the etymological horizon of poetics pertains to some benign 'process of creation' is made worse by how poetic 'practice' has long become externalised by the positivist logic that is still prevalent within certain quarters of the social sciences.[6]

<center>II</center>

So where would one locate the pertinence of the question of hybridity? Should we lay art's contemporary form of hybridity outside the practice of art and reduce the meaning of hybrid forms to some accident of location? (Some would say: "It happened to be there".) Should we abdicate from the problem by greeting the absence of the art-object as the *sine-qua-non*-made-*deferral* of our poetics? (Others would contend: "An explanation would – however clever and informed – risk reducing the art-form to something else; something that would be dependent on the explanation itself ".) Should we indeed forget all about the moral constructs by which we have long acclaimed the canonical value of art? (It is often implied that: "Art's values are not subject to measure".) And where do we stand when confronted by the Canon? To claim a few 'choices': Joseph Beuys's *Rose to Democracy* or Caravaggio's *Sette Opere di Misericordia*; Pablo Neruda's *Canto General* or John of the Cross's *Cantico Espiritual*; Shakespeare's *Hamlet* or Beckett's *Moloy* … Eugenio Montale or Constantin Kavafis; Naguib Mahfouz or David Grossmann? The choice becomes sporadic because the claim to the Canon is far larger than the issues that interject between our definition of the artwork and what we want it to be 'for us'.

In these and a myriad other works; in the personal knowledge, selection and claim of form, there is a latent sense that conveys another sporadic selection. This time the selector makes manifest where we position 'the

self' by which we approach form in terms of a sense of *goodness* in relation to one another; as a ground for *truth* as an event of Being; and as a key to *beauty* by which, amongst others, one lays claim to the ideational 'origins' of canonicity. In contemporary narratives, the dynamic relationship between form and selection appears more forcefully as a ground of hybridity, where selection becomes form in its own right, and where artworks are not merely manifestations of making, but manifests of the selection that elects them.

Yet I hasten to suggest that the hybrid form, by which we reaffirm or deny canonicity in contemporary art, lies originally in the problem posed by the question itself, that is, in the approach by which we lay claim on the 'distance' that relates singular to universal. If we have to discuss hybridity in contemporary art (and I strongly believe that we have to) I would suggest that we locate hybridity in the very question by which we demand (rather than ask, or doubt) that we also revisit the good, the true and the beautiful as a triadic lineage expressed by the moment of the 'I' as a signifier of convergence. The hybrid question of art could only begin to be answered by the convergent answer or better still, by the answer of convergence. The answer of convergence is not preclusive of the question, but rather inclusive of those tautologies and fallacies, which from their inverse positions, come to lay the grounds of our intentionality as art in the first place.[7]

Questions remain. Where is the 'I' located in this state of affairs and to what extent does its 'convergence' partake of its truthful ground? This is where I run for some shelter in the work of Edith Stein, partly because in the horizon offered by Stein's work one is not given to a fixed ground of pre-assumed coherence – that of philosophy *per se*. Rather, Stein makes gift of a context that moves across a horizon where the concept of an empathic I is not sustained by a method of *epoché* as a deferral, but by a methodical *epoché* as a widening of those possible spaces positioned beyond subjectivity. An astute student of Husserl's, Stein would have been acutely aware that, as her teacher argued:

Instead of a reduction merely to purely psychic subjectivity (...), we get a reduction to transcendental subjectivity by means of a methodical *epoché* regarding the real world as such and even regarding all ideal objectivities as well (...). What remains in validity is exclusively the *universum* of 'transcendentally pure' subjectivity and, enclosed within it, all the actual and possible 'phenomena' of objectivities, all modes of appearance and modes of consciousness that pertain to such objectivities, and so forth.[8]

Stein's work also moves from an initial choice of an absent divinity corresponding to a fullness of self, to a theistic concept of fullness where

it is equally logical and rational for Being to be extended beyond the immediacy of (what was once to her) an absent God. However, staying beyond any theological imposition, I want to read Stein's early phenomenological thought into the poetic references that she makes in her later work, particularly those moved by the work of John of the Cross. As a young Jewish atheist converted to a Carmelite nun taking the name of Sister Teresa Benedicta of the Cross, Stein argues that "the way of faith (...) is not the way of philosophic knowledge. It is rather the answer of another world to a question which philosophy poses. But philosophy has also its own specific way: It is the way of discursive reasoning, the way or ways in which the existence of God is rationally demonstrated".[9] Ultimately, Teresa Benedicta of the Cross would face the limit that is implicit in material life – death in the most tragic of ways. More so, her death is enforced by the most horrendous appropriation of life by the same arrogance with which universality was obscenely claimed and deformed in Auschwitz.

Stein invites us to trace a lineage between the methodical *epoché* of transcendental reduction by which she engages with the problem of empathy, to what she would later regard as "the love of the cross" in her referencing of the poetics of John of the Cross. From an arts' viewpoint, empathy provides a reference by which one could trace the question of hybridity within the contexts of that "special 'world'" where form is not an instrument of self-indulgent subjectivity, but a claim to the subject in its social and ethical grounds of responsible freedom and intelligence. On closer inspection this is not far removed from Stein's elevation of the selfless suffering represented by the narrative of the Cross.

On the grounds of art we are no longer confronted by the curtailment of temporal duration and spatial presencing as tensed spaces between social responsibility and individual freedom. Yet like Stein, the artist would seek – for herself and others – a ground of juncture that needs expression before it is entered in a discussion of ethical or social spheres. This juncture is threatened by the same transience and nothingness to which the philosopher may have become an audience. Yet unlike the philosopher, the artist seeks other expressions in a certain form of empathy as an aesthetic category, by which the self is uttered as a *convergent 'I'*.[10]

III

The issues raised by the question of hybridity could be addressed in several ways. One method is that of Criticism by which we assume a

narrative on sampled examples of arts practice, and then proceed in engaging with the narrative in like fashion with the artist in whose work we portend an original intent. Another method is related to Aesthetics, where one would trace a parallel ground that could be chosen as a narrative that may possibly overlap with that of art. In this case, the artwork – or rather, the hybridity that 'makes' it – becomes a candidate of philosophy and an exemplar that we approach theoretically via Aesthetics. While the validity of these methods is not in question, to assume hybridity in such manners of analysis is bound to externalise hybridity from a state of affairs where it should pose the very question of art by way of its *inherence*. This externalisation by either Criticism or Aesthetics is akin to an epistemological stand that disregards art's speculative nature.

On the contrary, what is at stake in the consideration of hybridity is the problematic of 'intentional objects'. By 'intentional objects' one does not mean a collection of externalised objects that are positioned as products of an artistic intent. This definition of form is often taken to be the 'end-product' of a process by which the artist is supposed to legitimise her art and reinforce the expectation of her role as a *maker*. Apart from the intrinsic fallacy of the primacy of art's process, this definition of the art-work falls short of the intrinsic nature of form.[11] More crucially, to regard the artwork as an end-product would preclude intentionality from the artist's act of intent. While an intent may well be assumed as an initial motive that is 'read back' into a number of human contexts, intentionality (like empathy) pertains to a state of affairs where subjects are cognizant of – and would in turn – mediate between an individual and the world.[12] It follows that as cognizant of the individuals and the world, intentional objects are given as *empathic subjects* by which freely and intelligently we regard art as an act that may be loosely termed as 'spiritual' by force of its speculative nature.

This lends itself to the concept that hybridity extends the ground for art's speculative nature and thereby precludes the mechanistic primacy of art as 'process'. To that effect we find that neither Criticism nor Aesthetics are sufficient in themselves as instruments of knowledge. This is because in the latter case, knowledge will remain an external ground over which the trajectories of theory are once removed from both Criticism and Aesthetics. It follows that the way into the problematic of hybridity has to be, by necessity, phenomenological. Here I am alerted to Wittgenstein's axiom, which states that while there are phenomenological problems there is no phenomenology.[13] One must latch onto this

axiom an interpretative 'get out clause' – a contingency – in our readiness
to assume that like the phenomenon of colour (which Wittgenstein alludes
to), the hybrid art-form sums up a series of phenomenological problems
that may well remain divergent. The problematic that is construed out
of this number is made up of those events that have *always* – and not
just in the last ten decades of Modernity – afforded us with the under-
standing that the 'intentional objects' of form as art, could be conceivably
bereft of a finished end-product. In other words, the art-work is no less
an art-form when it is effectively *objectless*. In assuming art's *objectless-
ness*, one is not concerned with the object as an externally known fact, a
finished product, or a tail end to a process. Instead, our understanding
is engaged with art as a coming together of *empathic subjects* – where in
truth art is form presented *in empathy*.

   As Theodor Adorno argues in his *Aesthetic Theory*, "there is no aesthe-
tic refraction without something being refracted; no imagination without
something imagined. This holds true particularly in the case of art's
immanent purposiveness."[14] The argument for *immanent purposiveness* is
even more apt when it comes to the question of form in its hybridity.
Somehow the hybrid is the very purpose of form.   The unequivocality
of an oil painting – *per se* as form – is no less hybrid than an event
recorded by Andy Goldsworthy or a performance by Marina Abramovic.
Away from any discussion of hybridity, Adorno quotes Schoenberg saying,
"one paints a painting, not what it represents" and continues to elabo-
rate that:

Inherently, every artwork desires identity with itself, an identity that in empirical reality is
violently forced on all objects as identity with the subject and thus travestied. Aesthetic
identity seeks to aid the non-identical, which in reality is repressed by reality's compulsion
to identity. Only by virtue of separation from empirical reality, which sanctions art to
model the relation of the whole and the part according to the work's own need, does the
artwork achieve a heightened order of existence.[15]

   One could see how in the methods of Criticism as well as certain
approaches in theoretical Aesthetics, the artwork as an externalised object
becomes surrogate to a manufactured 'subject', which in turn distorts the
very notion of otherness. The identity with this assumed subject is an
artwork travestied of form. The form here denotes a purposiveness that
is not given to us – in identitarian fashion – as a set number of existent
facts, but (as argued above) in empathy. This is where I would suggest
that the empathy by which form is 'given' could never be externalised as

knowledge, but has to be – like art's immanent purposiveness – a pivot of divergence by which the hybrid is assumed as inherently non-identical.

<div align="center">IV</div>

This raises the question: How could empathy and non-identicality work together? I would suggest that non-identicality portends the juncture that is presented to us by the relational geometry by which hybridity gives us form in empathy. The possibility of a *koiné* between non-identicality and empathy is actualised by the *convergent 'I'*. This is because our recognition of the 'I' as the sole signifier of *convergence* originates from the same relational geometry by which we position art's intentional objects in a hybrid context. In its hybrid form art's identity is predicated by its non-identical essence. On such grounds art's givenness in empathy remains immanently purposeful and safeguards its untravestied form because as an empathic subject it gives consent to speculation.

In *On the Problem of Empathy* Edith Stein argues that "empathy does not have the character of outer perception though it does have something in common with outer perception [where] in both cases the object itself is present here and now".[16] The 'here and now' pertains to a primordiality which Stein attributes to empathy in a way different from that of immediate perception. She suggests that empathy grasps what is 'here and now' as ideation:

there are things other than the outer world given to us primordially; for instance, there is ideation which is the intuitive comprehension of essential states. Insight into a geometric axiom is primordially given as well as valuing. Finally and above all, our experiences as they are given in reflection have the character of primordiality.[17]

While posing the question: "What could be more primordial than experience itself?"[18] Stein qualifies her usage of the word 'experience' stating that the expression 'actual experience' must in this context be 'suppressed' in order to denote (at a later stage in her work) another phenomenon, which is an "'act' in the specific sense of experience in the form of 'cogito' of 'being-turned-toward'".[19]

One could assume 'experience' as immediate experience and therefore as a primordial givenness which would subsume art's givenness under the moment of an empathic 'here and now'. In discussing whether empathy retains the primordiality of our own experiences, Stein maintains, "not all experiences are primordially given nor [are they] primordial in their context. Memory, expectation and fantasy do not have their object bodily present before them. *They only represent it, and this character of represen-*

tation is an immanent, essential moment of these acts, not a sign from their objects".[20] This presents us with a further possible elaboration on how the artwork is an immanent representation of the subject and not an externalised free-floating object. This kind of representation finds origin in the hybridity of ideational singularity by which we intend a series of phenomena that reflect our Being. If by this definition of representation we come by art's purposiveness and its identity – in terms of its empathic ground – we could then start to approach an understanding of the notion of form's givenness in empathy. We would also be in a position to speculate whether convergence – the immediacy of which is primordially experienced in art – partakes of art's immanence as an essential moment of its act and not as a sign from art's externalised objects. This raises the question as to whether the experience of convergence is a primordially given ideation that widens form (by means of a methodical *epoché*) into the divergent (non-identical and hybrid) spaces of empathy as the spaces of otherness.

Operated as a methodical *epoché*, a form given in empathy would suspend the artificial duality between subject and object, and would acknowledge art's inherent *convergence* as art's givenness and purpose. Though speculative in intent, this geometry of positioning remains within our experience. Indeed, as we learn from Stein, "It is possible for every experience to be primordially given" and it is "possible for the reflecting glance of the 'I' in the experience to be there".[21] One should also remark that the 'I' becomes 'bodily' in terms of an immanence that it gains as an essential moment of our artistic ability to understand the world from within – i.e. rationally.

<div align="center">V</div>

By the caveat of non-identity we could chart the ground on which the convergent 'I' comes to ideate art as objectless speculation. Rather than an externalised 'making' of objects, art exercises form as men and women's most autonomous agency. While always returned to human activity, the act of art gains for human reason a terrain where the practicist notion of process is substituted by the act of discourse. The latter does not represent the substitution of form by words and pseudo-theories (as often misconceived of in the various forms of Conceptual art). Art's discourse is not a series of activities or processes that make a style easily understood in some mechanistic study of 'contexts' or 'critiques'. The discursive nature of art is not a commentary *post fesum*. Neither is it a critique of the world.

The experience of a purposeful given is no longer sealed by artworks invested in the capricious narratives of self-evidence or enigmatic equivocality. Instead, the artwork mirrors that juncture by which convergence rests on points of absolute essence where it vindicates human expression by form's specificity. Art's points of convergence lie in its original function as a form of reasoning, which indeed may well not function as 'rational' to those who expect it to be other than an addendum to the 'normal' course of events, but which provides us with the following scenarios: (a) *beauty* as a relation between a freedom that is gained and a form that is given (in empathy); (b) *truth* as the crossing-point between a decision reached and an authority that is freely received; (c) *goodness* as a *universum* of plural identities that are partaken of by means of a hybrid ground of *otherness.*

In terms of art, these points are actualised by the space that is gained within the relational geometry of our intentions. Rather than verge into the argument of where one would locate the grounds of such points of juncture, I would cite a stanza from John of the Cross where the mechanistic certainty of knowledge is substituted by a speculative approach:

> Entréme donde no supe,
> Y quedéme no sabiendo,
> Toda sciencia trascendiendo.[22]

(I entered, not knowing where, | And I stayed, not knowing how, | Transcending that which knoweth all.)

It is here that art's discourse comes to differ from rational discourse. The speculation is not expedient or self-indulgent. Upon approaching what in the poet's mind is the Absolute goodness of a God that is perceived as the fount of giving, the circumstantial limits of empirical knowledge are suspended. This is not a suspension of reason. Rather it is done in full reason. It is rational in the same way by which the spiritual imagination – as free and intelligent – speculates on the possibility of love. The opening to this possibility presents the reader with the modesty by which the individual approaches what it knows to be a manifestation of absolute reason. Beyond the theological curtailments this could trigger in the mind of our 'modern' ways of thinking, one could still comprehend the balance that the poet strikes between human responsibility and the speculative exercise by which knowledge is opened to converge with other than the contingent self. In this form of reasoning there is no place for irresponsible abandonment to self-indulgent spiritualism.

John of the Cross's work represents something other than a poetic faith. His poetics is speculative because it is constructed in the knowledge that it cannot pertain to the contingencies by which the human predicament is found and often understood. If one has to counteract the immediately objective world with equally immediately known facts, then it will be no longer necessary for art to speculate a world that contains elements of possibility beyond that immediacy. But because the poetics of speculation are specific to other than this immediately known world, we as rational beings need to transcend that limitation and make use of the speculative tool of form by which we are opened to a further extension of knowledge beyond the immediate. In this respect the phenomena that are yielded by our poetic forms of reason are characterised by a series of non-identical states of affairs to which we need to be open if we expect to approach the truth. John of the Cross's work – couched as it is in the realms of theology – is no less rational than our endeavour to understand our world through our art forms. In this respect, he characterises the process of rational speculation as a night in a similarly non-identitarian fashion:

> We may say that there are three reasons for which this journey made by the soul to union with God is called night. The first has to do with the point from which the soul goes forth, for it has gradually to deprive itself of desire for all the worldly things which it possessed, by denying them to itself, the which *denial and deprivation are, as it were night to the senses of man*. The second reason has to do with the mean, or the road along which the soul must travel to this union – that is, *faith, which is likewise as dark as night to the understanding*. The third has to do with the point to which it travels – namely, *God, Who, equally is dark night to the soul in this life*.[23]

While 'dark', the night remains within the realms of reason – which we could read within the notion of 'the soul' as manifest of a free and intelligent human reasoning that chooses to take such a route in order to seek union with what it sees as the ultimate *telos* of human existence. Even if one were to dispel the theological argument behind this passage, one would still appreciate the method by which any mechanistic immediate identity between subject and object is denied. Any convergence happening between the senses and reason, reason and faith, and in turn, faith and God happens in terms of deprivation of any pretence for directness. Reason is a dark night to the senses, just as faith is to reason, and just as the notion and expected presence and grace of a god-head itself remains dark to the soul – "God, Who, equally is dark night to the soul in this life".

In her later, Carmelite stages of her scholarship Edith Stein argues that:

The possibility to move within oneself is based on the soul being formed as an I. The I is that in the soul by which she possesses herself and that which moves within her as in its own space. The deepest point is at the same time the place of her freedom: the place at which she can collect her entire being and make decisions about it.[24]

Read in the context of John of the Cross's three stages, the 'I' becomes the protagonist opting for the dark night. The dark night is taken in freedom to speculate over truth by the method of transcendence (the methodical *epoché*). In a theological context one could even argue that the dark night is given to the 'I' in the same way 'grace' is given by God. Whether it is an act of grace received from God or a decision taken by the individual, the act is equally free and to that effect the 'I' is its own agent in the establishment of its own ends. The space by which the 'I' asserts individuality is equally free – if it were not, then it will not come to be at all. To that effect form emerges from this choice. It is also because of the freedom by which form is chosen that we could talk about a context of convergence for this choice. The lack of convergence would mean an inability to make a choice, and therefore an inability to give as well as receive, an inability to take decisions.

To approach the notion of hybridity we have to inhabit convergence and recognise it through the free spaces of the 'I'. In assuming a methodical *epoché*, the 'I' transcends the externalised knowledge of a relativised world. Instead, it seeks to achieve a freedom by which truth, goodness and beauty retain possibility. This possibility depends on that of convergence, where it is possible to move within oneself freely and face up to the chosen anxieties by which we speculate in the dark night of reason. Likewise, giving form in empathy does not only require that hybridity is assumed freely in its non-identicality as a caveat to art's immanence. This choice also presumes the freedom by which the self moves beyond the circumstantial (and commonplace) economies of the arts. The limit of art's economy presents itself in the wilful transcendence of *that which knoweth all*. This is where hybridity becomes possible. And this is where the problematic it presents remains perennial.

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NOTES

[1] Epictetus, *The Discourses*, trans. Thomas Wentworth Higginson (New York: Walter J. Balck, Inc., Roslyn, 1944), Book 1, Chapter 1, p. 3.

[2]   Thomas Nagel, *The Last Word* (Oxford: Oxford University Press, 1997), p. 7.

[3]   Ibid. It is important to clarify the position I am taking here, particularly in what may appear to be a 'subjective' argument – which this essay seeks to refute, particularly when it comes to discuss the absence of the object as we have come to know the painting, the statue or indeed the installation in the visual arts.

[4]   Here I must thank Prof. Anna-Teresa Tymieniecka who, in response to my reading of a shorter version of this paper to the World Phenomenology Society at Harvard in 2003, rightly reminded me (and here I am paraphrasing from memory) that art does not mediate anything. The implication (as I rightly or wrongly understand it) is that artworks remain objects and to that effect it is human beings who have meanings to convey and/or mediate, and anything that the artwork represents to any effect, originates from the human act. Epictetus's opening words could only reaffirm what Prof. Tymieniecka sought to remind me of. This preamble is largely being added to the essay in view of this invaluable discussion – whether it succeeds to elucidate the argument, or indeed fall dismally off the point, is only my responsibility and in no way attributable to Prof Tymieniecka or her comments.

[5]   In his extensive discussion of particularity as an aesthetic category, Georg Lukács contends that the artwork is a "special 'world'" not only for those who engage with it, but also for the artist who creates it in the first place. In creating the artwork, the artist partakes of a "special 'world'" by which he rises to a "social-aesthetic subjectivity" which Lukács attributes to a kind of particularity that is not merely reliant on perfunctory immediacy but pertains to universality where it "generates a new immediacy of a higher level" that is exclusive to art. Cf. Lukács, Georg, *Prolegomeni a un' Estetica Marxista, Sulla categoria della particolarità* (Rome: Editori Riuniti, 1971), p. 180.

Elsewhere, I take this argument further into the distinction between two forms of subjectivity: (1) a subjectivity that is cognizant of (and therefore one which could mediate between) individual and the world; and (2) a perfunctory and immediate subjectivity which fragments, as it externalises, the individual from the world. Although the context for this distinction was that of 'post-Marxist' realism, read in the light of a comparative study between Lukács's and Theodor Adorno's aesthetic theories, I now see further mileage in this argument in other contexts, which I would like to investigate in future work. Cf. Baldacchino, John, *Post-Marxist Marxism: Questioning the Answer. Difference and Realism after Lukács and Adorno* (Brookfield: Ashgate, Avebury Series, 1996), pp. 79ff.

[6]   Where the supposedly empirical parts of art are surveyed and re-planned in order to fit in the summation of the polity. (In the latter scenario self-evidence and equivocation are equally measured as facts within a hierarchy of use that is traded in the stalls of the culture industry.)

[7]   The definition of intentionality is by far widely discussed and here I am not entering that discussion. Given that this essay has its context in a forum on phenomenology, aesthetics, and the fine arts, I would only clarify that intentionality is here denoting a phenomenological construct and is distanced from the issue of 'intent' in the process of art. Where the word 'intentionality' approaches the contexts of the artist's 'intent', it is made explicit by both context and further explanation.

[8]   Husserl, Edmund, "The Transcendental Reduction and the Semblance of Doubling," in *'Phenomenology,' The Encyclopaedia Britannica Article Draft A*, Thomas Sheenan (trans.) (Mimeograph), p. 18.

[9]   Stein, Edith, *Finite and Eternal Being*, parts selected in Stein, *Essential Writings*, ed. John Sullivan (New York: Orbis, 2002), p. 69.

[10]   As it becomes clear in this essay, empathy is distanced from the psychological investigation of interpersonal relationships. I am also distancing my argument for empathy and art

away from the applicability of psychological discussion of style as discussed in Wilhelm Worringer's *Abstraction and Empathy*. In this essay I want to identify empathy with the acts of form as given within the discursive dynamics of an art-work – with the same proviso that I set earlier in this essay whereby the act of art, form and mediation are read on the objective grounds of human reasoning.

[11] Form's intrinsic nature pertains to what form stands for – i.e. as art.

[12] See note 5, above.

[13] Wittgenstein, Ludwig, *Remarks on Colour*, ed. G. E. M. Anscombe, trans. Linda L. McAlister and Margarete Schättle (Oxford: Blackwell, 1990), I § 53, p. 9.

[14] Adorno, Theodor W., *Aesthetic Theory*, trans. Robert Hullot-Kentor (London: The Athlone Press, 1999), p. 4.

[15] Ibid.

[16] Stein, Edith, *On the Problem of Empathy*, trans. Walstraut Stein (Washington DC: ICS Publications, 1989), p. 7.

[17] Ibid.

[18] Ibid.

[19] Ibid., p. 122n.

[20] Ibid., p. 7 (my italicised emphasis).

[21] Ibid., p. 8.

[22] John of the Cross, "Coplas del mismo hechas sobre un extasis de alta contemplacion," in *Obras de San Juan de Ia Cruz*, ed. Silverio de Santa Teresa OCD (Burgos 1931) (my liberal translation in English).

[23] John of the Cross, *Ascent of Mount Carmel*, trans. and ed. E. Allison Peers (New York: Image Books, 1958), p. 106 (my italicised emphases).

[24] Stein, Edith, *The Science of the Cross*, parts selected in Stein, *Essential Writings*, ed. John Sullivan (New York: Orbis, 2002), p. 146.

MINA SEHDEV

MASS-MEDIA COMMUNICATION AS A POSSIBLE CREATIVE SOURCE

1. The Role of the "World of Imagery" in Mass-media Communication

This contribution will focus on the possible relation between artistic creation and technology, analyzing the way in which human communication, and above all mass-media communication, can be seen as a process capable of fostering the creation of "new shapes of life". We begin with Baudrillard's thesis about the relation between social communication and the human world of imagery, and will also focus on other authors' recent studies, e.g. Enzensberger, Lazzarato, Levy, Maldonado, Virilio.

If we conceive social communication, fundamentally, to be a "system of communication", we can see that it is "a creation of contents of the world of imagery, of symbolic or immaterial content addressed to the greatest number of receivers, thanks to the use of instruments with high technological power".[1] In fact we now must stand before mass communication, which has become a part of our daily experience in an indissoluble and inalienable way, with all the positive and negative aspects related to creation of imagery. The systems of communication, in which television is particularly important, create the world of imagery that plays a central role in human existence, and contribute to its organization.

In fact, mass-media communication, which makes a great use of technological instruments, can be seen first of all as a production of images and of symbolic contents. In this regard, what is fundamental is the concept of the "world of imagery", which can be defined as the sphere of the creation and use of images, which are then relayed by the power of the communicative system, the receiver of which is the mass public. An image is just a mental creation, but it also represents the fundamental place of human relations; in this way it can become a means of communication too.

In the world of imagery, some phenomena, such as "suggestibility," assume a fundamental role. It would be interesting to go back to Freud's position as expressed in his essay "Psychology of the masses and analysis of the I",[2] which emphasizes the role performed by libido in mass dynamics; he identifies the essence of the collective psyche in "love relations". According to psychoanalysis, the libidic relation keeps together

any mass; it is composed of individuals who identify each other as they put a common object in place of their Ideal of the I, both in a vertical direction (each person is linked to the leader in a libidic way) and in a horizontal one (the same kind of relation can also be observed between each person and other members of the mass). The main processes operating in a mass are falling in love; the fundamental phenomenon characterizing a collective psyche is in fact the suppression of the freedom of the individual who acts in a mass.

We can also try to apply Freudian analysis of the masses to the field of mass-media communication;[3] a mass can in fact come into being in a libidinal way in popular relations, with a transmission system. We have to remember that, in a system of mass communication, we assist in an uninterrupted mixture of distinction and homogeneity, in other words of individualization and massification. Anyway, our intention here is to point out the social function the world of imagery is able to perform through mass communication. The specificity of mass communication consists in the fact that there is no clear lone "leader." The public leads its libidinal charge towards a plurality of subjects, that is to communication operators, who have the function of gratifying the recipients through the messages being communicated. The main risks involve a danger of excessive homogenization, which clearly tends to limit the individual's freedom, and the public's uncritical identification with the models the media hold up, in which we can see a hypnotic component.

In these last years, we have dealt with deep changes concerning the world of mass communication and technology, such as: a) the crisis of the mass-medial system (due to technological, social and economic transformations); b) a process of globalization of communication and at the same time of differentiation, which implies the birth of new forms of pluralization of supply; and c) the passage from the system to the network, based on the interaction between the sender and the receiver, and on multimediality.

Particularly, the subject matter of mass communication and of its relationship with the collective world of imagery has been studied by numerous authors; in fact, many different conceptions concerning the nature of media have been worked out in this regard. For example, according to Meyrowitz,[4] media can be seen through different lenses, as "means" which convey a flow of content, as "languages" and finally as "background".

In the first case, media can be considered above all as vehicles of transmission of ready-made content and messages, with possible motives

of control over collective opinion. In the second case, the emphasis lays on the grammar of media and particularly on the cultural and ideologic elements which require the choice of certain codes. Finally, in the third case we consider media as contexts which are supplied with particular features that transcend the grammatical rules and which pertain to their content's components. For example, we can wonder in which way the characteristics of a medium may change the functions and techniques used by the pre-existing media.

Each conception of the nature of media already mentioned has prompted studies, researches and analysis of various kinds, concerning mass-media phenomena and instruments. But we cannot forget that com-munication is something more complex than the simple communicative act conceived as a transmission of content. It can be considered as a real process of construction of reality, "a symbolic process through which reality is produced, preserved, rebuilt and transformed".[5]

On the contrary, according to a different conception of communication, the construction of reality, which is not simply a transmission of messages, would be more than a "product" of the influence of media. This is a "process" in which various meanings about the different aspects of daily life appear, are compared and related to each other. In this process, media representations, which assume a central role, can be interpreted, discussed and worked out again, by interacting with the systems of representation of reality themselves. About thirty years ago, McLuhan already pointed out the way in which automation had by then reached all the components of the industrial and commercial process, by bringing about a true "mass production".

McLuhan defined mass media as real "extensions of the individual", that is to say of some of his physical or psychical faculties. All this implies the existence of an "extended man", or a development of man towards the universe. Man is constantly transformed by the daily use of technology and we can always find new ways to transform it. In this way, according to McLuhan, "all media are active metaphors, as they can translate experience into new forms";[6] in fact they allow us to gather and transform everything. Baudrillard makes McLuhan's famous statement, "The medium is the message", absolute. As the medium is both a means and a content, it is the use of a certain instrument that models and changes man, through the message it transmits.

Virtual reality looks like the product of technique as an extreme phenomenon, which goes beyond Heidegger's technical alienation, in fact man's "extensions" become his "expulsions". In the mass-medial world,

the Nietzschian statement according to which "the real world becomes a story" seems to be realized, as nowadays reality is no more an objective datum. On the contrary, it can be seen as the result of the fusion between various images and interpretations worked out by media, on which the fluctuation and the removal of the principle of reality itself is based.

On the other hand, we can find a close correlation between massification and the world of imagery, and besides we have to bear in mind that the latter has undergone great transformations. In fact, today, by drawing inspiration from Yeats' assertions, we could say that "the visible world is no longer a reality and the invisible one is no longer a dream".[7] One of the main problems which emerges is to establish a more productive relation between reality and the world of imagery. As a matter of fact, we can see between them a relation which is much more destructive than constructive. Perhaps, we could even say that nowadays the mass media frequently affects a dangerous confusion between reality and the world of imagery, which effects mutual cancellation.

Anyway, from the reflections done, we can deduce that the complex relation between people and the mass media can be both productive and dangerous. Man is, in fact, being transformed by technology, in both positive and negative ways. Even if it's not easy, he can try to look for some solutions not to fall into the enslavement caused by the machine. In order to do this, it is necessary that man make use of his freedom and critical ability. In other words, we have to look for some strategies which keep us from being swept away by mass media and, on the contrary, allow us to use them in a constructive way. In this way, it will be possible for imagination and creativeness to play an active role in contemporary society. The imaginary world could in fact regain a specific value and, through a different conceptualization and employment of social communication, allow or, at least, contribute to the establishment of a more constructive relationship between technology and artistic creation.

2. *The relationship between reality and virtuality and Baudrillard's thesis: from parallelism to compenetration between reality and the world of imagery*

As we already mentioned, mass media manifestly exercises an influence not only upon reality, but also upon fantasy, and so upon the complex human world of imagery. With regard to this, Baudrillard's theory proves to be very interesting. He points out how mass media committed the crime of murdering reality, and at the same time destroyed fantasy, and

so effected the destruction of the complex human imaginary world.[8] He speaks of a true crime, committed above all by television, against both reality and the world of imagery; in fact we cannot forget that today reality and virtuality often tend to meld, with negative and sometimes truly destructive effects towards man's creative ability.

As far as the concepts of reality and virtuality are concerned, according to Maldonado, the phenomenon of virtuality, that is to say the possibility to enter illusory realities, in which the operator-spectator becomes active, has at the same time positive and negative aspects. The sophisticated techniques of simulation of reality give us the opportunity to revise the relation between reality and its representations in a more constructive manner. These representations can be defined as "nothing," as they give birth to a world which takes the form of a phantasmagorization; the actual technique is that of the phantasmatic, through the use of imagination.

As Virilio points out, because of the loss of true space and of all extensions, we are totally integrated into a more and more complex social and cultural context, characterized above all by an extended globalization and by the emptying of time and space. Such a displacement, opposed to re-aggregation, changes into something phantasmagorical and unreal. In this way, opportunity and risk go together: "These paradoxal and opposed characteristics of modernity pervade every aspect of daily life, by reflecting an extraordinary interpolation between locality and globality".[9]

Today, mass media still creates a real confusion between image and reality. If, in the past, the real world was opposed to unreality, to the imaginary world, within virtuality everything is made real at the maximum level; consequently, reality loses its foundation. Both reality and illusion get lost, but the most important loss is that of illusion. Nowadays, it is difficult to distinguish reality and illusion, true and false; we can affirm that "we live in a world in which the main function of the sign is to let reality disappear and at the same time to hide this disappearance".[10] Just as art does this, so does the media. We have come to live in a world in which everything is information, but in which, finally, nothing can really inform. We must also remember how to live and to think on everything at the same time, allowing us to be actors *in* and not only spectators *of* the performance. After criticizing all illusions, there is only the illusion of the critic itself that remains. The simulation proves to be an enormous disillusion which kills illusion in favour of the real world. It is reality and not illusion which can oppose illusion to itself, so that we can come to a proliferation of reality.

The possibility of setting up a more productive relation between artistic creation and technology can emerge only from a consciousness of the current situation. Virtuality implies the destruction of alterity and illusion. Baudrillard defines illusion as an absence and a non-identity, by opposing it to virtual reality in which everything is present and immanent. The paradox today consists in the fact that the absolute rule of human thought is making the world as it has been given to us, if it is possible, a little more unintelligible. In fact, virtual reality marks the loss of the very essence of man, of his relation with the "Other". Besides, representing the hour of the liquidation of reality, virtuality is also characterized by the killing of the Other, or better yet, of all the forms of alterity: the alterity of death, of the face, of the world, of the individual itself, all of which are cancelled by virtual reality, and of the other which, on the contrary, dissolves into continuous communication. Finally, information becomes the site of the perfect crime against reality, and communication the site of that against alterity. What has been suppressed is the element of negativity by determining the liquidation of the other, of the different, that is to say of all that could produce something new.

The actual simulation has destroyed reality, but at the same time we stand before the destruction of all illusions, that is to say of the whole world of human imagery: we assist therefore in an excess of potential intelligence, which pushes man beyond his real possibilities. Paradoxically, all this produced the general illusion that reality was completely destroyed: on the contrary, it has come to its summit – the absence of reality becomes its proliferation. This excess of reality we live in does not leave any space for human creativity, as it veils the important role played today by the imaginary world. In fact, a reality which potentially lacks nothing, can no longer dream a dialectic elevation; in this way we have become subject to a total positivity, and the dream of fighting on is no longer alienation but beyond-reality. We are now totally subject to the illusion of the use of the technique as an extension of man and of his power; but in this situation of total confusion, illusion is not yet opposed to reality – on the contrary, it becomes "a more subtle reality enveloping the first one in the sign of its disappearance".[11]

"Reality does not disappear into illusion; it is illusion which disappears into total reality",[12] Baudrillard writes. At the same time, he finally affirms that television disappears into reality and reality disappears into television. This latter becomes "a miniaturized terminal which actually lies immediately in your head – you are the screen, and television looks at you – it transistorizes all the neurons and rolls up, turns like a magnetic

ribbon".[13] According to Baudrillard, we are going from a parallel relationship between reality and the world of imagery to one of their actual interpenetration, or even a substitution. In fact, the world of imagery always appears closely linked to the individual's daily experience, to his real existence: "Now the image can no longer imagine reality, because it coincides with it. It can no more dream it, as it represents its virtual reality. (…) Reality has been expelled by reality itself. Perhaps only technology still gathers the scattered fragments of reality".[14]

All this effects a real "perfect crime", due to which things no longer exist and are substituted by their images. Mass-media information and new technologies that are in continuous development, have carried out the simultaneous murder of reality and illusion. But, according to Baudrillard, the murder is not so perfect as it may seem. We have also to remember that since its beginning, the world has existed through the illusion of the play of appearances; it is therefore a radical illusion, and in order to defeat it, it is necessary to execute the world itself, that is to say, to let it be real and have a precise meaning at any cost. The perfect murder would consist precisely in the unconditioned realization of the world through the actualization of all data, and so through the actual cloning or destruction of reality. As a matter of fact, if man decided to have a merely virtual existence, all artificial things would become the setting of the non-existing subject.

But as the crime is not totally perfect, some traces, some signs of imperfection, remain. They represent man's signature in the artificial world, which can also represent a positive element, in which we can find a possible resolution. In this regard, we cannot forget the gap between ideal and real claims to the right to exist. For the system of imagery itself proposes compensation by means of the gratifications it can offer through recourse to it.[15] These gratifications include the ability to dispose of time and space freely, which represents the fundamental advantage the world of imagery offers, along with opening other important spheres in the individual's life, such as the linguistic-cognitive sphere and the ethical-political one.

3. *From passivity to activity*

We can deduce, from Baudrillard's theory of mass media, that it is necessary to pretend not to rejoice in the opposites, at any cost. If we want to find a resolution to the situation of passivity which marks the world of mass communication today, it is in fact important to maintain

some differences which can appear non-productive. All this could allow the re-creation of a new relationship between the reality and illusion, by thinking about the gap between real and ideal in a more constructive fashion, and by giving, once again, a more central role to human creativity and individual freedom. Here we can also see the possibility for a more prolific relation between human creativity and the individual freedom. But, as we already pointed out, we have to bear in mind that it is only illusion, and not reality, which can give opposition to simulation.

Lazzarato has worked out an interesting theory in this regard, by pointing out how virtual reality and new technologies reproduce and "automate" the functions of human perception and intellect. Modern technology particularly means to overcome "passivity", by focusing on the images, on creative situations. We are not in front of representative images, but of images which are constituent of the world and which prompt us to build new situations and new forms of life, and to participate in an active way. In such an outlook, we can regain powers of creation and transformation, and thereby find new forms of subjectivity and materiality. All this can help us to determine the complex but productive relationship between technology and artistic creation in a new and more constructive way.[16]

Enzensberger's position towards mass media, which is at the same time critical and engaged, allows us to be optimistic as far as the constructive potentialities of these means are concerned. In fact they allow "the mass participation in the social and socialized productive process"[17] for the first time. In this view, it becomes possible to see "a dynamics which goes beyond the pure functioning and reproduction of power and which tends to the instauration of a real communicative process".[18] It is above all television which has come today to represent the absence of meaning (in fact he defines it as "medium zero"), which tilts fundamentally towards a dialectic of calculation and away from a logic of meaning. In fact, it enlarges the means of communication without caring what is communicated. But its function is not only a negative one: as it allows entry into the linguistic universe and social world, television can in fact become "a way to enter the world of collective manifestations: we are in front of a phenomenon which projects an image of the world and which lets us get into the world of the image. This is more than a simulacrum; it is a medium which links together subject and world".[19] Still, we have to bear in mind that it is precisely this function that we could define as a "filter", one constituted by the mass media together in an almost hypnotic process which generally comes to allow intimate access to the viewer.

It is necessary above all to emphasize that the media could really make possible mass participation in the productive social and socialized process. But unfortunately, in its actual form, it tends to prevent communication, rather than to carry it out or to promote it, because it does not allow a successful interaction between the transmitter and the receiver. Enzensberger gives us some useful indications of how to address the new means of communication in an active sense. All this is possible, firstly, if we consider that mass media is not simply a means of communication, but a socialized means of communication. But what is necessary above all is to end the repressive use of the mass media through an emancipatory use of it;[20] perhaps the first imperative is to end the passive conduct of simple consumers by fostering interaction among the participants, which would allow the generation of productive feedback.

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NOTES

[1]   Cf. Francesco Totaro, "Immaginario come produzione ideologica di massa ed etica della comunicazione", in G. N. Ricci (ed.), *Immagine, segno, parola. Processi di trasformazione* (Milan: Giuffré, 1999), p. 850.
[2]   Cf. Sigmund Freud, "Group Psychology and the Analysis of the Ego", in Sigmund Freud, *Opere* (Turin: Boringhieri, 1966–80), VI.
[3]   Cf. Totaro, op. cit., p. 14.
[4]   Cf. J. Meyrowitz, "Images of media", in *Journal of Communication*, 43: 3 (1993), pp. 53–66.
[5]   J. Carey, "A cultural approach to communication", in *Communication*, 1: 2, 1975.
[6]   M. McLuhan, *Gli strumenti del comunicare*, ital. transl. by E. Capriolo (Milan: Garzanti, 1986), p. 377.
[7]   G. Cesareo, *Rileggere McLuhan: accettare o guidare ii cambiamento?*, in: M. McLuhan (ed.), *Gli strumenti del comunicare*, op. cit.
[8]   Cf. J. Baudrillard, *Il delitto perfetto* (Milan: Cortina, 1996).
[9]   Ibid., p. 9.
[10]   P. Virilio, *Lo schermo e l'oblio*, ital. transl. by A. Serra (Milan: Anabasi, 1994), p. 178.
[11]   Baudrillard, *Il delitto perfetto*, op. cit., p. 91.
[12]   Ibid., p. 3.
[13]   J. Baudrillard, *Della seduzione.*, ital. transl. by P. Lalli (Milan: ES, 1995), p. 165.
[14]   Baudrillard, *II delitto perfetto*, op. cit., p. 8.
[15]   Cf. Totaro, op. cit., p. 18.
[16]   Cf. M. Lazzarato, *Videofilosofia. La percezione del tempo nel postfordismo* (Rome: Manifestolibri, 1996), p. 205.

[17]   H. M. Enzensberger, *Per non morire di televisione* (Milan: Lupetti & Co., 1990), Presentation by R. Cristin, p. 5.
[18]   Ibid.
[19]   Ibid., p. 9.
[20]   Cf. Ibid., pp. 108ss.

OLIVER W. HOLMES

LA MODERNIDAD Y LA FILOSOFÍA DE LA HISTORIA

La filosofía y la historia son esferas de investigación que han existido siempre separadas. La filosofía de la historia ha sido cultivada por los filósofos, y es necesario distinguirla de la historiografía (en el sentido de los métodos históricos) o de la teoría histórica; las dos desarrollaron dertro de la disciplina, por historiadores. La interpretación de la filosofía de la historia – la cual trataba de la relación entre la realidad histórica y otros tipos de realidades y de los métodos históricos con otros tipos de métodos – ha encontrado respetabilidad entre los filósofos. Una explicación puede ser que se encuentre en el hecho de que los filósofos especulativos de la historia, como Condorcet, Voltaire, Hegel y Marx, fueron pensadores de primera fila que eran, a la vez, historiadores; otra explicación se puede hallar en el hecho de que algunos de los filósofos recientes de la historia, mientras que se dedicaban a su empresa filosófica, también escribieron buena historia: Croce, Collingwood, Ortega, Foucault y Habermas.

Estamos tomando en consideración estos asuntos para acercarnos a nuestro tema: la modernidad y la filosofía de la historia. La modernidad es un término que ha sido utrilizado en una variedad de contextos filosóficos y con diversas conotaciones. Aquí, la modernidad significa un concepto histórico del tiempo, y un concepto radical del cambio.

En su estudio reciente, *El Discurso filosófico de la modernidad*, Jürgen Habermas hizo una observación que "Hegel fué el primer filósofo en desarrollar un concepto claro de la modernidad."[1] Para comprender la interacción dinámica entre la modernidad y la racionalidad, él continúa, los pensadores contemporáneos debe volver a Hegel para determinar hasta qué punto "el pensamiento moderno" depende de "las presuposiciones del conocimiento del sí mismo moderno" que presentó Hegel.

Desde *Las Conferencias sobre la filosofía de la historia* de Hegel en las que él utilizó el concepto de la modernidad, en términos de categorías históricas generales, como un concepto de la época en la cual "la edad nueva" constituía "los tiempos modernos,"[2] las generaciones sucesivas de filósofos, teóricos, críticos de arte y de literatura, y eruditos hablaron del asunto de la modernidad. Después de las conferencias de Hegel de 1830, el debate intelectual actual acerca de la modernidad y posmodernidad

(la modernidad contemporánea), la teoría crítica, la teoría Marxista y la modernidad, se describió en tres publicaciones especiales de *la Crítica nueva alemama* (1981–1984), donde se discuten la política implícita y las significaciones culturales que el concepto de la modernidad contiene. Estas publicaciones especiales representan Habermas y el debate contínuo entre la teoría crítica y la llamada teoría posestructuralista (sobre todo Foucault, Lyotard y Derrida). Los contextos históricos y intelectuales de los debates explican, en parte, las razones por las cuales Habermas designó una posición prominente a las conferencias de Hegel sobre la filosofiá de la historia. De esta manera, la "cuestión de la modernidad" había provocado una controversia cultural y continura llamar la atención de filósofos, artistas, escritories, criticos literarios y los historiadores culturales y intelectuales.

En el sentido historiográfico, llegamos a hacer época en la historia occidental en las catergorías de "antigua," "medieval" y "moderna." La revolución francesa del 1789 anunció la era moderna, proclamando los principios de la voluntad racional, la emancipación humana y la realización independiente del yo. La revolución francesa representó una expresión de la conciencia de una época que se crea en relación con el pasado de la antigüedad y, por eso, formó una visión de sí mismo a consecuencia de una transición de la época "antigua" a la "nueva." Los revolucionarios rompieron con deliberación sus conexiones con el Régimen Antiguo, el pasado, y se crearon formas nuevas de expresiones en las diversas declaraciones de los derechos, pronunciamientos de los principios y la legislación de las reformas.

Aunque la palabra, "revolución," entró en el lenguaje general durante el siglo diez y ocho para denotar una ruptura de la continuidad o de un cambio secular de gran magitud, también quedó correitne el sentido antiguo de "revolución" como fenómeno cíclico, tipo de circulación y vuelta, o una repetición. Después del 1789, la significación nueva llegó a predominar y, desde entonces, "la revolución" implicará comúnmente un cambio radical y una nueva orientación de las modalidades corrrientes o tradicionales del pensamiento, la creencia, la acción, el comportamiento social, o la organización política o social. Así en los primeros tiempos modernos, una doble transformación de "la revolución" occurrió y el concepto del cual proviene el nombre.

La palabra, "revolución," deriva de "*revolutio*" y supone dos elementos, el cambio del movimiento, y la marcha que vuelve al punto de salida. En el conepto moderno de la revolución, el que tenía su origen en la revolución francesa, el elemento de cambio que efectua un movimiento hacia

adelante, prevalece todavía en el siglo veinte. En el transcurso del siglo diez y séis, la palabra había ganado popularidad en su función descriptiva de explicar el movimiento celestial. Después que Copérnico publicó sus teorías científicas y elaboró tablas de cálculos matemáticos sobre los moviemientos planetarios, y las palabras "revolución" y "rotatorio" llegaron a ser categorías técnicas en la astronomía y en la cosmología para describir movimientos cíclicos de terrestres. La función analítica que las categorías servían para explicar movimientos circulares y celestiales, en definitiva fué ampliada a los movimientos políticos, porque la asociación astral de los movimientos "nuevos" de las estrellas con actividades sociales y políticas que cambian fué una conexión común durante todo el siglo diez y séis. El movimiento natural en el universo reflejó movimientos parecidos en la tierra. La astrologiá "antigua" mezclada con la nueva. En consecuencia, la palabra, "revolución" que significa movimiento y una vuelta a su punto de salida, llegó a ser bien conveniente para el vocabulario político del cambio de gobierno y la creencia en un desarrollo político cíclio y determinado.

La palabra "revolución" empezó dar forma a conceptos fundamentales en el lenguaje político del siglo diez y siete, particularmente en el contexto de discutir y evaluar las implicaciones institucionales de "la Revolución Puritana" de 1648 y "la Revolución Gloriosa" de 1688, para ciertos de estos teóricos, los movimientos en el cielo. La transferencia del concepto astronómico a la historia política puede verse en el ejemplo de *la Historia de la rebelión y las querras civiles en Inglaterra* del Conde de Clarendon. En este obra, Clarendon se refiere a las fuerzas que estuvieron a la base de los acontecimientos de 1660 como "los movimientos de estos últimos veinte años ... siguieron el camino de la mala influencia de una estrella maligna."[3]

Tomás Hobbes percibió en los acontecimientos toda la evidencia de los teóricos políticos clásicos. "Yo he visto en esta revolución," él observó en su "los diálogos tratan de la guerra civil memorable," "un movimiento circular del poder soberano por medio de dos usurpadores, el padre y el hijo, desde el último Rey hasta éste su hijo."[4]

Hobbes invocaba el principio circular como un aspecto esencial de la palabra "revolución" y, por ello, se pueden hacer en comparaciones con Platón. Por ejemplo, en *Timaeus*, Platón nos demonstró como los teóricos del siglo diez y siete siguieron su ejemplo en las observaciones que hizo sobre el movimiento celestial y los cuerpos celestes.

De esta manera, el uso del concepto de la revolución, se applicaba a los acontecimientos históricos de 1688. La astronomía "nueva" se une

con "la política nueva." John Locke expresó la naturaleza cíclica del concepto de la revolución en su *Tratado Segundo del gobierno civil* donde mantuvo: "La lentitud y la aversión que el pueblo tiene a abandonar su constitución antigua que hemos visto en muchas revoluciones en este Reino, en ésta y en edades pasadas, … todavía nos volvieron a nuestro legislativo del Rey, los lores y los Comunes."[5]

David Hume proclamó como una ley de la política "que cada gobierno tiene que llegar a un período y que la muerte es inevitable para el cuerpo político igual que para el cuerpo natural."[6]

Sin embargo, la palabra "revolutión" tenía varias aplicaciones en el lenguaje de los filósofos del Siglo Ilustrado. También ellos emplearon este concepto sin ninguna conotación cíclica. Entonces, como los historiadores cuyas obras hemos citado, examinaron la revolución como un término neutral que describe un cambio importante en el gobierno. Diderot nos lo explicó con claridad en *L'Encyclopédie* según él, "la revolución significa, en la lengua política, un cambio considerable que ocurre dentro del gobierno de un estado."[7]

Por otra parte, el signíficado de la palabra se ampliaba para incluir cualquier cambio importante en instituciones humanas, sobre todo en el caso de pensadores como Rousseau y Voltaire. A pesar del escepticismo y del pesimismo que ocurrieron de vez en cuando, los filósofos creían en la idea del progreso, en la marcha de la historia y, en particular, en las contribuciones decisivas que su época y en el hecho que ellos mismos hicieron avanzar a la humanidad. Turgot escribía que aunque los fenómenos de la naturaleza están "encerrado en un circulo de las revoluciones que son siempre iguales," el hombre puede romper el ciclo de la naturaleza y, en los tiempos recientes, el progreso se ha vuelto inequívoco y irresistible.[8]

Los filósofos estaban convencidos firmemente que los grandes descubrimientos en la ciencia acerca de las leyes de la naturaleza que tuvieron lugar en el siglo anterior resultarían en un descubrimiento de las leyes del orden social y que pronto sería posible establecer un mundo pacífico y próspero. En general, tenían la convicción de que una era de gran cambio se acercaba. Los grandes cambio que Voltaire se imaginaba resultarían en nuevas penetraciones intelectuales. Él percibía lo que estaba pasando como "una gran revolución dentro del espiritu humano."[9]

Desde que ésta revolución presuponía una nueva actitud intelectual, todos los varios campos de actividad intelectual formaban parte de éste gran movimiento revolucionario y los escritores hablaban de una revolución en las artes, en las ciencias, o en la anatomía. Otra vez, aquí tenemos

una extensión del concepto de la revolución que los eruditos del siglo diez y nueve elaborarían y que estudiarían intensamente. El mundo se organizaría según los principios racionales verdaderos; la edad final de la historia se cumpliría. Este principio de un mundo nuevo era parecido al principio de una nueva revolución de las estrellas. No cabe duda de que las conotaciones astrológicas de la palabra "revolución" tuvieron un impacto en las mentes de muchos que esperaban del trabajo de La Ilustración una revolución que anunciaría una edad nueva y final.

Con el advenimiento de la Revolución Francesa la idea de la revolución adoptó una forma mucho más definida y ganó un sitio central en el pensamiento político. El interés en la conexión entre una idea de la revolución con un movimiento cíclico histórico iba en disminución.

La revolución francesa señaló una nueva tendencia en que las dos ideas de "la revolución," que existían lado a lado se unieron en un concepto único: la de las revoluciones como cambios en el gobierno y la de la revolución como paso a un orden social nuevo y una nueva etapa en la historia universal. Ya en 1793, Condorcet había obervado que "en Francia, la revolución abarcaba toda la economía de la sociedad, cambiaba toda relación social."[10] Después de conocer los acontecimientos franceses, Hegel habló de "una salida del sol magnífica." Así la conjunción de las palabras "época" y "revolución," no deja duda de que Hegel tenía la idea de un cambio de tal manera que señaló una alteración significativa del orden natural y del orden temporal.

En su obra, *La Filosofía de la historia*, Hegel hizo notar que "el tiempo moderno" se pueda fechar "desde el fin del siglo pasado."[11] Hegel ha variado su manera de percibir las cosas con un método racional en las varias etapas de su evolución filosófica. La conciencia intelectual empezó con Descartes continuó con Newton y se realizaba de manera práctica en la revolución francesa. "El descubrimiento de las leyes de la naturaleza, "decía Hegel, "hizo posible que los hombres" lleguen "a la etapa final en la historia, nuestro mundo, nuestro propio tiempo."[12]

Ha caracterizado claramente la modernidad como una conciencia de novedad, y es esta conciencia que forma la base fundamental de la filosofia de Hegel. Hegel nos hizo observar que la etapa de la historia más reciente, que comienza con La Reforma y continúa con La Ilustración y La Revolución francesa, tiene importancia en la medida en que el principio de la libertad llega a ser la fuerza de historia.

Esta última tendencia de la historia filosófica bosquejaba la historia general de la humanidad manifestando una coherencia racional y significativa en el curso de los acontecimientos humanos. Esta tendencia en la

historia finalmente fué puesta en duda por las teorías de la historia, de los siglos diez y nueve y veinte, que estaban bien fundadas en los principios que afirmaban que la base de la actividad humana no es racional. Esta afirmación, a su vez, acentuó el mundo vital de la vida humana, y comenzó a distinguir entre el conocimiento histórico sacado de las disciplinas de las humanides y el que procedió de las ciencias sociales.

Diversos teóricos piensan en Nietzsche como un filósofo "de nuestro tiempo." "La tarea de la historia," decía Nietzsche, "es servir de intermediario para llegar al punto entre la posibilidad de dar el motivo y el poder para que se pueda producir el gran hombre. La meta de la humanidad puede ser el objetivo final solamente en sus ejemplos mayores."[13] Para hacer un gran homre, Nietzsche proponía un visión clarividente que afirme la vida: la modernidad estética de saber los momentos Dionisíacos de olvido en los cuales el tiempo lineal se suprime a través de la celebración de la espontaneidad creadora. "Los hombres," Nietzsche nos hizo notar, "parecen estar cerca del descubrimiento que el egoísmo del individuo, de los grupos, o de las masas en todo momento había sido la palanca de 'los momentos históricos'."[14]

La filosofía y la historia están estrechamente relacionadas, aunque la filosofía no puede determinar los contenidos de la historia simplemente por especulación. La filosofía es tan dependiente de la historia como de la ciencia. Pero no es solamente la epistemologia donde se reúnen la filosofía y la historia. Es el problema fundamental de la filosofía *vis á vis* una teoría de la realidad, en sí misma; a saber la cuestión "qué es el individuo?", obliga que estudie el filósofo de la historia. Por esta razón, la naturaleza subjetiva e intersubjetiva del individuo, desde perspectivas diversas, sólo puede dirigirse al camino de accesco del conocer a través de la historia. "El quehacer filosófico", observó Ortega, "es inseparable de lo que había antes de comenzar él y está unido a ello dialécticamente, tiene su verdad en lo prefilosófico,"[15] No hay un principio nuevo en la vida humana. Todos los pensamientos y todas las acciones de las personas presuponen y contienen los antecedentes anteriores del pensamiento y de la acción; tienen un pasado. Lo que resulta ser verdadero para los individuos, se aplica igualmente a los fenómenos culturales, históricos y sociales. En este contexto mantuvo Ortega, con Dilthey, Croce y, en un sentido, Heidegger, que *el hombre no tiene naturaleza sino que tiene … historia*";[16] esta afirmación se puede asociar también con lo que señala Heidegger cuando afirma que el Ser vive una existencia en el tiempo y en el espacio, y por eso está "situado históricamente".[17]

Cualquier afirmación de este tipo, declaró Ortega, se funda en el reconocimiento de que el tiempo histórico es algo completamente diferente del tiempo tal como aparece en la Naturaleza. Claro que cada fenómeno natural tiene lugar en el tiempo. Pero las referencias a la realidad histórica o al tiempo histórico, de vez en cuando, tendrán significado en el sentido de motivos, acciones y reaccioines humanas. Por esta razón, los acontecimientos históricos siempre quedan caracterizados como acontecimientos *únicos*, sucesos que *no se repetirán*, en contraste a las leyes de la Naturaleza en que elementos semejantes se encuentran en circunstancias parecidas. Por lo tanto, la historia de un individuo da a entender más que, simplemente, un cambio en el tiempo. El tiempo histórico es tiempo signifcativo debido a las acciones humanas singulares. Además del *principio de continuidad*, la historia está constituida por el *principio de individuación*.

Hay que entender la vida humana, según Ortega, en el contexto del tiempo histórico, ya que Ortega había conectado la totalidad de la vida humana al terreno de la historia humana. Al asociar la vida humana y la historia humana, la filosofía y la historia tienden a identificarse, lo mismo que su análisis de lo que constituye el individuo llega a ser idéntico a su análisis de lo histórico. Ortega ha confirmado esta interpretación cada vez que ha identificado la filosofía con la historia. "La filosofía", concluye, "es así historia de la filosofía y vice-versa".[18] Ortega expresa esta esperanza de establecer la interpenetración de la filosofía y la historia: "yo espero, por razones muy concretas, que en nuestra edad la curiosidad por lo eterno e invariable que es la filosofía y la curiosidad porlo voluble y cambiante que es la historia, por vez primera, se articulen y abracen".[19]

Michel Foucault mencionaba a Nietzsche y su idea de la transvaloración de la historia monumental, articuaria y crítica como se la presentaba en la historiografía. "El primer sentido histórico," Foucault escribía, "se dirige contra la realidad y se opone al tema de la historia como reminiscencia o reconocimiento; el segundo sentido se disocia, dirigido contra identidad, y se opone a la historia dada como la continuidad o la representación de una tradición."[20]

Foucault afirmó esta posición en su *La Locura y la civilización*. En esta obra, él postuló que el diálogo entre la locura y la razón que existió durante el Renacimiento se definía de nuevo por las reglas de exclusión identificando la edad Clásica al fin del siglo diez y siete. La exclusión racional de la locura, del dominio de la verdad había traído consigo un conjunto nuevo de prácticas, tales como la relación entre médico y paciente, la vigilancia, el encarcelamiento, el trato terapeútico, en efecto,

la objetivación de la constitución de la constitutción de los sujetos. En las obras más recientes de Foucault, la razón domina la estructura de la entera necesidad del organismo, igual que el organismo pólitico en general.[21]

Por esta razón, Foucault mantuvo que "en el pensamiento moderno," "el ser humano ya no tiene ninguna historia: mejor dicho, desde que habla, trabaja, y vive, lo humano encuentra entretejido en su ser las historias diversas. ... Todo el conocimiento echó raíces en una vida, una sociedad, y una lengua que tienen una historia; y es en esta historia misma del conocimiento que se halla el elemento que la permite communicarse con las otras formas de la vida, los otros géneros de la sociedad, las otras significaciones."[22]

Jürgen Habermas, un filósofo representativo de la teoría crítica de la Escuela de Francfort, no está de acuerdo con Foucault. Como un pensador que se acerca la historia del punto de vista racional, Habermas plantéa el problema de las consecuencias políticas en las acciones humanas irracionales. Los críticos de la modernidad, según Habermas, de Nietzsche a Derrida, reducen la lógica de comunicación a la retórica de la facultad poética y a "la deconstrucción," y terminan subordinando la solidaridad social a la presunción creadora. Habermas está convencido de que el paradigma comunicativo de la racionalidad evita las paradojas que acompañan la imagen del individuo y a la vez el concepto de la razón. También la paradoja del individuo libre y del individuo que se ha condicionado, ambos, el que crea y el que se ha creado, es del mismo modo disuelto en el momento que tenemos entendido que la libertad y la individuación se realiza sólo por intermedio de una comunicación de la significación que compartimos.[23] Así, el dicurso filsófico sobre la modernidad de Habermas enfocaba la discusión política del futuro del estado basado en el principio de que el bienestar del individuo depende de la comunidad y de la cultura modern en general. En cierta manera hemos vuelto al concepto de "la modernidad" como un principio histórico del cambio revolucionario.

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NOTES

[1]   Jürgen Habermas, *The Philosophical Discourse of Modernity*, trans. by Frederick Lawrence (Cambridge: MIT Press, 1987), p. 4.
[2]   George W. F. Hegel, *Lectures on the Philosophy of History*, trans. by J. Sibree (New York: Dover, 1952), p. 412.

[3]   Earl of Clarendon, *The History of the Rebellion and Civil Wars in England*, 6 vols. (Oxford: The Clarendon Press, 1888), 6:209, 234.

[4]   Thomas Hobbes, *Behemoth*, ed. by Ferdinand Tönnies (London: Simpkin, Marshall and Company, 1889), p. 204.

[5]   John Locke, *Second Treatise of Civil Government*, ed. with an introd. by Peter Laslett (New York: New American Library, 1965), pp. 462–463.

[6]   David Hume, *The Philosophical Works of David Hume* (Edinburgh: Adam Black, 1826), 4 vols. 3:55.

[7]   *L'Encyclopédie on dictionnaire raisonné des sciences des arts et des métiers*, ed. by Diderot and D'Alembert, 17 vols. (Paris: Chez Briasson, David, Le Breton, Durund, 1751–1765. Reprinted (New York: Readex Microprint Corporation, 1969) 5 vols., "La Revolution," III: 306.

[8]   Turgot, "Discours sur les progrés successifs de l'esprit humain," *oeuvres*, 2 vols. (Paris, 1808), 2:52.

[9]   Voltaire, *Correspondence*, una carta a François Jean de Chastellux, el 7 de diciembre, 1772.

[10]   Condorcet, *Oeuvres: Esquisse d'un tableau historique des progrés de l'esprit humain, Neuviéme Époque*, p. 414.

[11]   Hegel, *Lectures on the Philosophy of History*, p. 412.

[12]   Ibid., pp. 440, 442.

[13]   Friedrich Nietzsche, *The Use and Abuse of History*, trans. by Adrian Collins (Indianapolis: Bobbs-Merrill Co., 1957), p. 59.

[14]   Ibid., p. 62.

[15]   José Ortega y Gasset, *Obras Completas*, 6a ed., 11 vols. (Madrid: Revista de Occidente, 1962–65, 1969), 8:53.

[16]   Ibid., 6:41, También véase 5:190–191.

[17]   Martin Heidegger, *Being and Time*, trad. by John Macquarrie and Edward Robinson (New York: Harper & Bros., 1962), pp. 428–438.

[18]   Ortea y Gasset, *Obras completas*, 6:418.

[19]   Ibid., 7:285.

[20]   Michel Foucault, "Nietzsche, Genealogy, History," in *Language, Counter-Memory, Practice*, ed. with and introduction by Donald F. Bouchard; trans. by Donald F. Bouchard and Sherry Simon (Ithaca: Cornell University Press, 1977), p. 160.

[21]   Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. by Alan Sheridan (New York: Pantheon Books, 1977), pp. 17–19.

[22]   Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (New York: Random House, 1973), pp. 368, 372–373.

[23]   Jürgen Habermas, *The Philosophical Discourse of Modernity*, op. cit., pp. 238–293.

SECTION V
CREATIVITY, INTENTIONALITY, HERMENEUTICS; HUSSERLIAN INQUIRIES

ANGELA ALES BELLO

THE FUNCTION OF INTENTIONALITY AND THE FUNCTION OF CREATIVITY; A.-T. TYMIENIECKA AND E. HUSSERL: A CONFRONTATION

The present contribution is intended to comment on the research of A.-T. Tymieniecka contained in the *Summa* of her thought, the book *Impetus and Equipoise in the Life-Strategies of Reason*. We have to be grateful to the author for the breadth of her analyses and the results attained, which stimulate us in many directions. Firstly, they are an example of the correct application of phenomenological procedure and, secondly, it is precisely on the terrain of a confrontation of methods and results that her position is extremely useful in causing us to re-examine the results of the classical phenomenologists, especially Husserl and Ingarden.

In particular, I here want to concentrate attention on her proposal to deepen our insight into Husserl's phenomenology and her critique of this thinker, who can be considered as one of her masters. The two notions of intentionality and creativity are therefore referred, respectively, to Husserl and Tymieniecka and represent an attempt to confront their phenomenological analyses.

Our author never tires of demonstrating the importance of Husserl not only as initiator of the phenomenological school, but also as the one who – in continuity–discontinuity with Kant – carried out a thorough analysis of the human subject, arriving at deep-lying stratifications, especially passive pre-givenness, and opening the road to further excavation into subjectivity. Nevertheless, it is precisely the fact that he remains bound to subjectivity that, according to Tymieniecka's interpretation, constitutes the problematic moment of his position, and this in a twofold sense: because subjectivity is still examined predominantly from the point of view of cognitive process and because this approach leaves no further room and therefore does not justify the dynamism of reality, to be understood in its widest acceptance and therefore as cosmological rather than purely anthropological. Indeed, Tymieniecka seeks to bring about a kind of Copernican revolution in phenomenology.

A number of concepts are subjected to criticism as she proceeds in this general direction. Moving from the selfsame soil as Husserl's research, Tyminiecka's critique of Husserl concentrates on his interpretation of the

transcendental, which she considers to be still excessively bound to Kant, and – more particularly – on the theme of the unity of apperception,[1] dynamis,[2] intentionality[3] and the telos.[4]

I therefore want to briefly examine these moments of Husserl's research to establish whether the criticisms she raises ultimately urge us to undertake a thorough review of Husserl's analyses to see whether we can discover therein things that have never been highlighted, for the simple reason that we have contented ourselves with considering his best known and possibly superficial positions.

1. THE GENESIS OF CONSTITUTION: THE ROLE OF INTENTIONALITY

Examining Husserl's book *Erfahrung und Urteil* and therefore the relationship between experience and judgment, Tymieniecka criticizes the fact that the theme of unity manifests itself only at the perceptive level, so that individualization appears only at the end of a process that, in her opinion, should be analysed in a different manner, because she discovers that the self-individualizing principle is the primary coordinating factor of the whole of being. Even though Husserl highlights a pre-given dynamism, all said and done, it is the subject who brings about the individualization process.[5]

The interpretation proposed by Tymieniecka could be valid if we consider only some of Husserl's works. But the problem we have to face when we seek to understand the position of the German phenomenologist is that the works he published or that were published with his approval constitute only a part of his thought, and that all the unpublished material offers us further light for continuing the archeological excavation – as he himself would have called it – into the comprehension of reality. The access road is undoubtedly that of subjectivity, not least because it is the human being who inquires into himself and the significance of reality, but this is a gateway that leads only in two directions: the excavation in interiority and, beyond it, into the profound constitution of reality.

Having offered these preliminary comments, it will be well to continue on the terrain indicated by the author to assay the consistency of this terrain in the analyses proposed by E. Husserl. In fact, one of the works in which this theme is examined to the fullest is derived from the lectures in the years 1918–1926 on *Analysen zur passiven Synthesis*, in the course of which the excavation became particularly careful and complete.

Here I can do no more than attempt a brief reconnaissance, but I should like to pinpoint four important structuring levels, two of which

are to be found in *Analysen zur passiven Synthesis* (1 and 2) and two in *Erfahrung und Urteil* (3 and 4).

1) The synthesis of associative or pre-affecting unity that comes about on the basis of three principles, namely resemblance or homogeneity,[6] contrast[7] and contiguity,[8] so that we can speak of unity formation (*Einheitsbildung*).[9]
2) Affection (*Affektion*),[10] which operates in the flowing present and produces the awakening (*Weckung*) of the data in retention and protection contributing to constitute the unity of formation.[11]
3) Receptivity (*Empfänglichkeit*),[12] which is motivated by affection and founds apprehension (*Auffassung*) of an object that, though passively motivated, nevertheless permits an activity of consciousness to take over.
4) Receptivity renders possible the formation of an object and its grasping (*Erfassung*)[13] and explication (*Explication*)[14] and therefore becomes actuated in apperception (*Apperzeption*).

As can be noted, the moment of apperception is already delineated in the first moment and does not become realized merely in the fourth; in any case, we are not here faced with a construction that takes place in accordance with the indicated levels, but – quite the contrary – these levels are traced by moving from the object that manifests itself to consciousness and only afterwards can one excavate analytically to uncover that data, what is given. The procedure is therefore the inverse of the one proposed by Kant, who deemed it possible to analyze the functions of the subject independently of the object; for Husserl, on the contrary, consciousness is not a series of functions independent of the things to which it is applied, but consciousness is rather the very stratification of the active and passive constitutive operations that form the object. If it is true that the subject's becoming conscious commences at the moment of receptivity and represents a passage from passivity to activity, it is through receptivity that what was previously present in consciousness only in an anonymous manner can be formulated thematically for consciousness.

This makes it possible to put forward two considerations. The first concerns the significance of consciousness and the second the significance of genesis. For Husserl consciousness is not self-consciousness, as is the case in Descartes, and one therefore has to distinguish between ego and consciousness, so that subjectivity is something more than the ego, and not everything that is subjective is also egological. Even the passive

syntheses are both pre-objective and pre-egological (i.e., before the object and before the ego) and the fact that they are subjective is determined solely by the possibility of being actively grasped by the subject who receives them. Transcendental subjectivity is therefore something more than the transcendental ego.

The second consideration is very important, because it makes it possible to fully pinpoint the originality of Husserl with respect to Kant's position, to obtain a better understanding of the significance of the transcendental. The process of genesis enables us to clarify the constitution of both the object and the subject, it is but a single process that has both an objective and a subjective aspect. For this reason we cannot speak of faculty in Husserl as we can in the case of Kant. There is no already structured subject that organizes a formless material and brings it to unity, but formation of the object becomes delineated at the same time as that of the subject. The pre-eminence accorded to the subject resides in the fact that it is the human being who, posing himself questions regarding sense and meaning, is capable of re-covering the genetic road by inquiring into the genesis of constitution, as Husserl underscores in *Zur Phänomenologie der Intersubjektivität* II.[15]

A further proof of the archeological excavation performed by Husserl through the genesis of the constitution is represented by the part played by intentionality. Pre-objective data are intentional, but – unlike objects – they do not presuppose any act referred to the ego pole of *Erlebnisse*, and it is for this reason that Husserl speaks of a passive and latent intentionality that he defined as *fungierend*, but which can become transformed into active intentionality (*Zur Phänomenologie der Intersubjektivität* III, No. 34. *Universale Teleologie*). This intentionality actually resolves itself into affection, because, just like affection, it is directed towards something given and can be either effective or potential.

As compared with the critical position of Anna Tymieniecka, the comments I have just made serve to highlight a) that the process of individualization already commences at the passive level, b) that in Husserl there is no division into faculties,[16] c) that intentionality is not equivalent to consciousness in the sense of awareness.[17] Nevertheless, what remains problematical in the confrontation with Husserl is that one has to overcome the purely cognitive level in favour of an enlargement of the inquiry to the levels of life of the organic type, according to Tymieniecka's phenomenology of life: "The unity of apperception means here the unifying function that, while attaining its peak in the intellect's worldview, unites all the functional strands of the ontopoietic unfolding, not only

the volitional, aesthetic, imaginative lines proper to the creative function-
ing of the human being, that Husserl acknowledges, but all the organic,
vital, sensory lines that serve and implement the praxis of life".[18] Here
we are concerned with a revision of the very concept of the life world, as
Tymieniecka proposes breaking "(…) the closed circle of man-within-his-
life-world" and opening "the gate for an integral phenomenology of Man-
and-the-Human-Condition".[19] Is it possible to overcome this objection?

2. THE ORIGINARY HYLE AND TELEOLOGY

If we want to enlarge the field of inquiry from subjectivity to a vision
that one could call substantially cosmological and involving the onto-
poiesis of the whole of life, the access road is represented by one of the
previously mentioned points, especially the one concerning "associative
unity". The legality that governs this unity is founded on the nature of
the data and furnishes the conditions that make possible the formation
of hyletic unities, while the formation of unity itself and of individual
groups or individual hylectic data that exist by themselves depends on
affection. This is exercised on association and is configured as the set of
tendencies that pervade and motivate the associative nexuses. It becomes
propagated from one hyletic content to another according to the condi-
tions already indicated by the associative nexuses and directs conscious-
ness onto their associative relationship. When one concentrates attention
on the hyletic data, there opens an extraordinary chapter of unsuspected
fecundity that enables us to overstep the confines of subjectivity and face
up to another of the criticisms that Tymieniecka moves against Husserl,
proposing a radical revision of the concept of telos.[20]

I propose to comment the text of No. 22, *Teleologie. Die Implikation
des Eidos transzendentale Intersubjektivität im Eidos transzendentale Ich
(1931)* of *Zur Phänomenologie der Intersubjektivität* III, which is dedicated
specifically to teleology, because in it there are contained many problems
that are ultimately profoundly interconnected and open the road to an
overcoming of the theme of subjectivity and re-dimension the significance
of its centrality. The text is dedicated to the analysis of the teleology that
constitutes the "universal being" of transcendental subjectivity as ontolog-
ical form, but does not limit itself to subjectivity – in actual fact it also
involves intersubjectivity inasmuch as it implies a pre-ontologically
formed and at first obscure "will of life" which gradually instantiates itself
in some individuals and eventually becomes delineated as an idea of
perfection, a kind of regulative ideal that appeals to the will.

Precisely on account of its importance and centrality, teleology mani-
fests itself as "form of all the forms" and, appealing to the will, manifests
the "creative" character of the will protended towards the realization of
the best of the possible worlds.[21] This should and can involve the factual
existence of a subjectivity understood as a concrete individual personality
on its road towards the establishment of an agreement with the others
and the avoidance of intolerance. But this task has an ultimate justifica-
tion, because the absolute will that lives in all the transcendental subjecti-
vities and makes it possible to be a concrete individual is the *divine will*
that presupposes intersubjectivity to exercise its concrete action. All this
is grasped by moving from the analysis of the ego in my concreteness, in
my being factual for myself, I perform it by seeking the universal form of
subjectivity and intersubjectivity. Passing from the fact to the eidos is a
possibility that I discover to be offered to me, but the relationship between
fact and eidos that concerns me is altogether peculiar: the transcendental
ego eidos is altogether unthinkable without the transcendental ego as a
fact: "Aber das Eidos transzendentales Ich ist undenkbar ohne transzende-
tales Ich als faktiches".[22] One may note that existence taken in its actuality
that is placed in parentheses at the moment in which Husserl sets out
the eidetic structure of transcendental subjectivity – see, for example, the
eidetic reduction as proposed in *Ideen zu einer reinen Phänomenologie*[23]
– is not eliminated and not only lives, just as whatever has been placed
in parentheses lives and is not eliminated, but lives as a continuous and
constant reference; in this way we have once again reached the existential
level that seemed eliminated and aroused so many reactions from the
existential philosophies.

All the same, we are still revolving around the relationship between
subjectivity-intersubjectivity and the question of the connection between
the transcendental and the existing and have not attained the more
significant result consisting of the delineation of an ontology. Husserl
continues in the text of No. 22 by underscoring that when the natural
attitude gives way to the eidetic attitude, the regressive road leads to the
absolute ontology that is correlated with the mundane ontology. And
one can say, not without some surprise that when we excavate to the
very bottom, we are led back to the originary structure of the originary
hyle with its originary kinestheses, the originary feelings, the originary
instincts. Starting from the "fact", we discover that the originary material
is founded on a unity that is an essential form before worldliness, where
particular importance attaches to the term "before".

The hyletic dimension is thus the one that at the level of actuality already gives me "instinctively" pre-indicated the constitution of the whole of the world and not just of my own subjectivity; in the hyletic dimension the selfsame possibility functions have an essential grammar of their own, so that by means of the fact I discover that it is preceded by a teleology: "Für mich ist im Faktum die Weltlichkeit, die Teleologie enthüllbar, transzendental".[24]

A further excavation into the relationship between teleology and intentionality can be found in No. 34 of the same work, which the author chose to call *Universale Teleologie* and in which he speaks of a primordiality of the impulse systems (*Triebsysteme*), indicating the presence of an impulsive intentionality and confirming what he had already expressed in *Vorlesungen zur Phänomenologie des inneren Zeitbewusstsein*, namely an intentionality not bound up with the ego (*ichlos*): indeed, Husserl writes: "Nicht sie als ichliche (im weitesten Sinn Willensintentionalität)".[25]

Husserl had already suggested in *Ideen* that it would be possible to identify a field of research – that of pure hyletics – to associate with the noetic field by developing what had been brought out by the further inquiry into the *Erlebnis* and its two components, i.e., the noetic and the hyletic component. Noetic analysis is the one that Husserl treats more extensively and is also the one that arouses the objection of many people, especially of Anna-Teresa Tymieniecka, because this inquiry goes no further than the intentional moment bound up with the higher dimension of consciousness without penetrating into the deeper levels, whereas hyletic analysis, which Husserl had mentioned and which he also refers to in the text of No. 22 that I have just cited, makes possible an aperture beyond subjectivity in two directions, namely in an ontologico-cosmological sense and in a teleological-theological sense. All this is enclosed in the last few lines of the text, where Husserl says that the possibility conditions of teleology are to be found in the reference to the originary facts of the hyle, rather, that no world and no transcendental subjectivity would be possible without them, but also wonders whether the originary facts of the hyle are the ultimate ones or whether teleology with its originary factualness does not have its foundation in God.

3. THE ULTIMATE QUESTIONS

We thus obtain two important results: the first is that, starting from the originary hyle, it is possible to straddle mundane ontology and the ontology of subjectivity in both a cosmological and an anthropological

sense, even though it is subjectivity that realizes this; the second is that all this refers us once more to the profundities that Husserl calls "ultimate questions of fact", "the originary questions, the ultimate needs, the originary needs, thus opening the road to the connection that in Tyminiecka's book becomes established between the telos and the sacred".[26]

It is undoubtedly a merit of Tymieniecka's inquiry that it should have indicated the development of reality as an ontopoietic fundamental, to have introduced an enlarged concept of creativity that Husserl had only adumbrated by indicating the intentional impulsive drive of reality that can be grasped by means of the hyletic moment; nevertheless, what I wanted to show is that there are Husserlian texts and concepts that already contain *in nuce* many of the intuitions that are developed – in a wholly independent manner – in the phenomenology of life of A.-T. Tymieniecka, not least the selfsame notion of imagination that with its productive capacity is one of the fundamental nuclei that she proposes in the analysis of the role of the *Imaginatio Creatrix*[27] (p. 472). In this connection one may note that Husserl already identifies the role of imagination with all the road of passive synthesis, making a precise reference to Kant.[28]

One may nevertheless wonder whether passive synthesis is only a process that concerns the subject or whether in the last resort it does not reveal the very process of reality. Husserl does not answer this question in an explicit manner, but merely lets us glimpse some solutions here and there, as I tried to show in connection with impulsive intentionality, hyle and teleology; if connections are established between them, it becomes possible to describe an articulated map that to all intents and purposes provides an answer to the problem of reality. One may in any case note that Tymieniecka's phenomenology of life treats these questions in a very exhaustive and convincing manner.

(Translation by Herbert Garrett)

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NOTES

[1] "... Although Husserl reaches far deeper into the concept of the manifold than Kant when he distinguishes between the many sedimentations of preconstitutive, 'passive' synthesis of the manifold preparatory to the active intervention of the ego's objectifying constitutive work proper, *the unity of apperception is still reserved to consciousness* as a system without the work of which non cognition objectification or volition, apperception, etc. would be

accomplished, with the work of consciousness culminating in and tending in an indispensable way toward the activity of the ego as its constructively regulative center" (A-T.Tymieniecka, *Impetus and Equipoise in the Life-Strategies of Reason – Logos and Life, Book 4* (Dordrecht: Kluwer Academic Publishers, 2000), pp. 253–254).

[2]   "In the Husserlian perspective, this dynamism cannot belong to the intentional system of constitution itself. (...) This means that the dynamism is in a primordial sense the force of the agent performing the cognitive process" (ibid., p. 256).

[3]   "It is universally assumed that Husserl identifies consciousness with intentionality. (...) Now it is in the idea of intentionality that the attempt to overcome the alternatives of realism idealism rests (also in the differentiation of the functional domains). Does intentionality really go to the root of the interrelations of consciousness even if the latter were grasped in the whole breadth of its functional operating, and does it really go to the root of the real?" (ibid., pp. 447–448).

[4]   Moreover, as we know, phenomenology itself is seen by Husserl as this telos underlying the genesis of Occidental culture. Thus transcendental genesis is conceived as a teleological system. However, the question arises: "Would the intuition of this teleology, insofar as it emanates from the genetic reconstruction, be elucidated in an adequate manner by this reconstruction itself?" (ibid., p. 456).

[5]   "*We will maintain that Husserl's analyses*, a work of genius here submitted to new scrutiny, contain valid intuitions that within the vastness if his field of inquiry *give hints of interpretations other than those he drew* within his transcendental perspective. (...) We will emphasize steps in our itinerary: 1) the extension from ego-centered transcendental consciousness to its dynamic conditions; 2) immersion of the subject in the totality of the world nature, thus recovering animal subjectivity in the extension of differentiated consciousness through the span of life and its evolution; 3) focusing attention away from the ego and onto life agency; 4) *bringing out the self-individualizing principles of life as the primary coordinating factor of genetic constructivism and its primary individualization of beingness as well as their crucial role in the ontopoietic unfolding in which the individualizing coordination of all beingness introduces order throughout*" (ibid., pp. 254–255).

[6]   E. Husserl, *Analysen zur passiven Synthesis*, herausgegeben von Margot Fleischer, Husserliana XI (Den Haag: Martinus Nijhoff 1966), § 28. *Synthesen der Homogenität in der Einheit einer strömenden Gegenwart.*

[7]   Ibid., § 29. *Urformen der Ordnung. Ergänzung zum Vorigen: Das Kontrastphänomen.*

[8]   Ibid., § 30. *Individuation in Sukzession und Koesistenz.*

[9]   "Jeder Gegenstand hat danach notwendig nicht nur sein τοιον, sein vergleichbares bzw. sein spezifisches Wesen, wonach er allgemein begrifflich nach Gattung und Art mit andern Gegenstände verknüpft werden kann. Er hat auch und als Voraussetzung all solcher Homogenitätssynthesen und darauf gegründeten Vergleichungen schon vorher seiner Individualität, seine Diesheit konstituiert, das ist, er ist selbiger, beständig wiedererkennbar und als solcher zu dem bestimmten Zusammenhang des ursprünglich konstituierenden Lebens gehörig" (ibid., p. 145).

[10]   Ibid., § 33. *Gesetze der Fortflanzung der Affektion.*

[11] "Affektive Einheiten müssen sich konstituieren, damit sich in der Subjektivität überhaupt eine Gegenstandswelt konstituieren kann. Damit das aber möglich ist, müssen im Wesensnotwendigkeit zunächst in der hyletischen Sphäre, und zwar wieder zunächst in der lebendigen Gegenwart affektive hyletische Einheiten werden und sich miteinender homogen verflechten" (ibid., § 34. *Das Problem des Verhältnisses von Affektion und Einheitsbildung*, p. 162).

¹² E. Husserl, *Erfahrung und Urteil – Untersuchungen zur Genealogie der Logik*, ausgearbeitet und herausgebenden von Ludwig Landgrebe (Prag: Academia Verlagbuchhandlung 1939), § 17. *Affektion und Ichzuwendung. Rezeptivität als niederste Stufe ichlicher Aktivität.*

¹³ Ibid., § 23. *Die Schlichte Erfassung und Betrachtung.*

¹⁴ Ibid., § 24. *Das explizierende Betrachten und die explikative Synthesis.*

¹⁵ "(...) Die Phänomenologie der Genesis dem Ursprünglichen Werden in Zeitstrom, das selbst ein ursprünglich konstituierendes Werden ist, und den genetisch fundierenden sogenannten "Motivationen" nachgeht, zeigt sie, wie Bewusstsein aus Bewusstsein wird etc.", E. Husserl, *Zur Phänomenologie der Intersubjektivität*, Zweiter Teil: 1921–1928, herausgegeben von Iso Kern, Husserliana XIV (Den Haag: Martinus Nijhoff, 1973), p. 41.

¹⁶ A.-T. Tymieniecka, *Impetus and Equipoise etc.*, cit., Part five, Chap. II: *Total Consciousness and the Division of Faculties in Husserl*, pp. 448–450.

¹⁷ Ibid., p. 447.

¹⁸ Ibid., p. 280.

¹⁹ Ibid., p. 459.

²⁰ Ibid., p. 459.

²¹ I dealt with these arguments in my essay: "Teleology as 'the Form of all Forms' and the Inexhaustibility of Research", in A-T. Tymieniecka (ed.), *The Teleologies in Husserlian Phenomenology*, Analecta Husserliana, Vol. 9 (Dordrecht: D. Reidel Publishing Company, 1979).

²² E. Husserl, *Zur Phänomenologie der Intersubjektivität*, II, op. cit. p. 385.

²³ E. Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie*, I, herausgegeben von Walther Biemel, Husserliana vol. III, 1950, § .3. 3.

²⁴ E. Husserl, *Zur Phänomenologie der Intersubjectivität*, II, op. cit. p. 385.

²⁵ E. Husserl, *Zur Phänomenologie der Intersubjektiviät*, Dritter Teil, herausgegeben von Iso Kern, Husserliana vol. XV, 1973, p. 594.

²⁶ A.-T. Tymieniecka, *Impetus and Equipoise: The Telos and the Sacred: The Soul's transempirical Destiny*, op. cit. pp. 472–475.

²⁷ "We may conclude this discussion of the telos that presides over the enactment of the creative function by stating its crucial role in three major points: (1) It allows the human agent to break with his imposed survival oriented patterns and advance toward the orchestration of *Imaginatio Creatrix*. Thus it opens up the exit from the closed horizon of Nature (and of the transcendental circle, for the matter) for specifically human freedom" (A.-T. Tymieniecka, *Impetus and Equipoise*, op. cit., pp. 471–472).

²⁸ "Wenn Kant in seinem grossen Werk von einer analytischen Synthese spricht, so meint er das darin in expliziten Formen des Begriffs und Urteils sich entfaltende Erkennen, und dieses weist nach ihm zurück auf eine produktive Synthese. Das ist aber nach unserer Auffassung nichts anderes als das, was wir passive Konstitution nennen, als da nach unserer phänomenologischen Methode enthüllbare Zusammenspiel der sich beständig höher entwickelnden Intentionalität des passiven Bewusstseins (...). Da Kant nicht in der Lage war, das Wesen der passiven Produktion als intentionaler Konstitution zu erkennen, und die eigentliche Aufgabe noch nicht ersehen konnte, systematisch die Wesensnotwendigkeiten der Konstitution aller Gegenständlichkeiten und den Gang ihres Stufenbaus zum Verständnis zu bringen, so fehlt ihm freilich, in seiner echten phänomenologischen Gestalt, auch allen Späteren, und aus gleichen Gründen" (E. Husserl, *Analysen zur passiven Synthesis*, op. cit., Ergänzende Texte, No. 21, p. 276).

NICOLETTA GHIGI

CREATIVITY IN HUSSERL'S IMPULSIVE INTENTIONALITY

The concept of *impulsive-inentionality* (*Triebintentionalität*) as something not-coming-out from the egological source, has great importance in Husserlian phenomenology. Since it does not properly belong to the egological field, such intentionality could appear to disagree with Husserl's phenomenological strictness, whereas it seems to manifest its own autonomy (in the *hyletical* sphere) with respect to the transcendental sphere.

In reality, as we will see later, the *impulsive-intentionality* exhibits rather a substantial productivity, even in the phenomenological Effectiveness field, wherein according to the metaphysical intuition, 'insight' (*Einsicht*) as Husserl defines it, it is possible to reach a primordial Evidence in his pre-logical dimension (*vortheoretisch*[1]).

In *Manuscript* E III 5, Husserl talks about the *impulsive-intentionality* in relation to an impulse, *which moves everyone from inside*. "Ich habe," writes Husserl, "nicht sie als ichliche (in weitesten Sinn Willensintentionalität) charakterisiert" but "als in einer ichlosen ('Passivität') fundierte eingeführt".[2] Thus Husserl defines this intentionality as pre-direct (*aufgewiesene*), non-*volitive*, and essentially *without-Ego*.[3]

Here we would like to consider some questions concerning the *impulsive-intentionality*. The first problem is to evaluate if this intentionality could be considered as a *primum* or merely as a material aspect which develops through the Ego without being its product (the difference between the *volitive-intentionality* and the *impulsive-intentionality*): "ob nicht und notwendig Triebintentionalität ... eine Vorstufe hat, die vor einer ausgebildeten Weltkonstitution liegt".[4]

The second question we would like to address has a bipolar nature: on one side, "wie die Ichzentrirung zu verstehen ist, in der Universalität der intentionalen Implikation in der ständig konstituirten all-primordialen urtümlichen lebendigen Gegenwart ..."[5] and on the other, to try to define the *telos* that emerges in the reality and that manifests itself 'concretely' in history, under the form of an 'impulsive intentionality'.

To summarize, the focus of this work is to verify whether and how the hyletic productivity and the transcendental activity flow together in the same teleological creativity and, consequently, if the "living entelechy"

could be a possible bridge between the hyletic *impulsive-intentionality* and the *egological-volitive intentionality*. The objective becomes then to try and track a form of "original evidence" in the passivity, by examining its pre-logical aspect. As Husserl says, "die reine *Hule* ist jergendwie Ichlos".[6]

1. THE *HYLETICAL* AUTONOMY

First we would like to explain the phenomenological meaning of some words. For example 'Stuff' (*Stoff*) may be envisaged as *irrational material*. That is the *primal hyle* (*Ur-hyle*), i.e. the *completely undifferentiated material*, which *adheres in all development hyle*. The definition of reality is then founded on two concepts: real (*real*) and really (*reel*). Real, explains Piana, "is used as opposed to *ideal* and means the empirical reality, 'outside'. *Reel* is all that really is given in the lived-experience (*Erlebnis*)".[7] We can thus simplify: 'real' is the Effectiveness in the actuality of the real existent (*Wirklichkeit*); 'reel' is the experienced *datum* (*Realität*).

Concerning the perceptive element of the lived-experience, Husserl differentiates two important moments: an 'inside' and an 'outside' moment.[8] In the first moment the indirect and reflective experience is added to the direct and immediate object of the experience ('outside' moment). In this perception the object appears globally characterized as a Unity (*Einheit*), but it has some *concreteness*: it is not given "in one's own person" (*leibhafitg*). On the contrary, in direct perception we have 'in front of us' the real object, even though we can say that this object isn't *really complete*. Or better: the object isn't *merely* only the one we are able to see.

In this sense, our Effective seeing reveals some limits relative to the really *factum*- 'sight', in its fullness. Husserl explains: "Wir sehen, so heißt das, ein Haus, aber eigentlich sehen wir nur die Vorderseite".[9] Thus we have properly (*eigentlich*) only a partial perception of the think-House. "Das Ding hat im Sinne der Wahrnehmnung mehr als im prägnanten Sinn perzipierte oder erscheinende Vorderseite; und dieses 'mehr' entbehrt ihm speziell zugehöriger darstellender Inhalte. Es ist in der Wahrnehmung in gewisser Weise mitgenommen, aber ohne selbts zu Darstellung zu kommen".[10]

Still: "Das Haus erscheint. Nur daß sich eine bloße Seite des Hauses wirklich darstellt und mehr <sich> gar nicht darstellen kann. Eine Seite aber ist nur eine Seite des vollen Gegenstandes. Sie ist nichts für sich, als ein Fürsichsein nicht denkbar. Diese Evidenz besagt: Die eigentliche Erscheinung ist nichts Abstrennbares. Sie fordert durch ihr Wesen eine

Ergänzung durch ein Plus von Aufassungskomponenten, wobei die Rede vom Plus *cum grano salis* zu nehmen ist. ..."[11]

We could explain: the thing that becomes phenomenon by 'showing itself', offers to the perception a "not-be-represented" *plus* because it is 'exuberant' in relation to the 'sight's field'. It means that the "not-be-represented-plus" is exactly the real thing in its three-dimensional spatiality, which is inseparable from its representation in our bi-dimensional 'sight-field'. "Eine dreidimentionale Anschauung, können wir sagen, ist als eigenliche Anschauung, die den vollen Gehalt des Dinges nach allen kontitutiven Teilen und Momenten, nach Außen und Innen, nach Vorderseite und Hinterseite in einem Schlage zu Darstellung brächte, unmöglich".[12]

For these reasons, because of these limits relative to the *retention* and, at the same time, relative to the *not-prention* of this *plus*, we can admit *cum grano salis* that this *plus* would manifest itself *by appearing*, in a *quasi-autonomous form.* Moreover, independently from the perceptive experience, it seems possible to suppose an object's identity (an *in-it-self's* identity), as we could find it *totally* in its reality.

However, following this path, we come back to the anti-Husserlian naturalistic interpretation, that admits an 'in-self-reality' and that is impossible and contradictory[13] in the phenomenological gnoseology. In reality Husserl explains: "Wesenmäßig, und aus apriorischen Gesetzen der Genesis verständlich, birgt das lebendig strömennde Bewußtsein in sich ein sich stetig bereicherndes, aber nach der Urstiftung in steter Identität mit sich selbst verbleibendes Reich wahren Seins, ein Reich von Gegenständlichkeiten an sich, die für das tätige Ich und sein aktives Herausfassen, Identifizieren, Bewähren und Entwähren vorgegeben sind, vorhanden: Aber nicht nur vorhanden in aktueller Erfahrung, sondern als ein stehendes und bleibendes Ansich, dem das wirkliche Erfahren-werden in gewisser Weise zufällig ist. Freilich ist dieses Ansich des Bewußtseinsstromens eine andere Seinstufe vermöge der Tatsache, daß seine Zukunft nicht ebenso an sich ist".[14] Thus the "verbleibender Reich wahren Seins" contains the 'truly being', as deposited together with the *perceived data*, in the conscious *standing-streaming.*

Now, in the light of these considerations and envisaging that the original natural *datum* brings within-self something pure (*Etwas überhaupt*), we ask ourselves: is it possible to suppose this *datum* could be *reached* 'in process'?

In the conscious *standing-streaming* we can see a sort of activity of the "wahren Seins", in the sense that it 'persists' (here is his activity) in

the standing-streaming self. "Wäre dem nicht so, so wäre von einem Bewußtseinsstrom überhaupt nicht zu reden, und es ist leicht zu sehen, daß, wenn es nicht sein Wesen wäre, in sich ein 'Ansich', ein ein wahres Sein seiner selbst zu tragen … daß dann in einer schon objectiv-äußrelich konstituierten Welt kein empirisches Ich einem andern Ich einen Bewußtseinsstrom und alle das, was wir dazu rechnen, zuweisen könnte".[15]

For Husserl, it is possible to find the sights of the 'in-itself-truly being' by 'awakening' (*Weckung*), because the awakening contains implicitly in itself whether the original phenomenicity or the human feature of re-creating the phenomenicity itself. Thus we can say that the awakening reveals a form of activity in the passivity, namely a re-proposition in the 'living present' of the original self-giving of the material, the *primal hyle*.

However, is it really possible to find the *datum* so as it is 'as such', during its flush? In other words, is it possible to break off this "*standing-streaming* going on" in which the *datum* appears, and to see 'definitively' the *datum* self?

Let's dwell upon this theme. The 'awakening' offers us an 'essential sight', but at the same time it leaves us in the partiality, even though we have to admit that only in the awakened present can we find *something that resists*, something that the retention *retains* in itself. For this reason, we can say that in the awakening is contained something *unattainable*, which is at the same time even thinkable, imaginable.

However, in which sense could we refer to a Material, which is characterized at the same time as unattainable and imaginable and which would be on one side, active and on the other, passive?

Let's try to answer this question. If we would like to admit the possibility of thinking this sort of *datum*, we *must* admit a kind of *no-formed plexus*, which is *intentionating*, but not *intentionated*. This means that *before* any experience and *before* any time, we have to image a pre-empirical and pre-immanent (pre-temporal) element.

To summarize: for Husserl the *Ur-hyle* is a *completely undifferentiated material*. Now we have to demonstrate, as we affirmed, any meta-material. On the contrary, we have to demonstrate that there exists a form of intentionality, which, even though belonging to the *hyletical sphere*, is *intentionally* absolutely active.[16]

2. THE *IMPULSIVE INTENTIONALITY*[17]

Before the material self devolves in an intentionated form, it has to be filtrated from the *Quelle*, that could be defined as an *a-temporal* field,

wherein there is 'not-yet' any time: Husserl calls it the *pre-phenomenal, pre-immanent*.[18] In this sense, we could intend the *Quelle* as the *bridge* between the 'originary undifferentiated quantitative' and conscious Time.[19]

"Dieser Fluß ist etwas, das wir nach dem Konstituirten so nennen, aber es ist nichts zeitlich 'Objectives'. Es ist die absolute Subjektivität und hat die absolute Eigenschaften eines im Bilde als 'Fluß' zu Bezeichnenden, in einem Aktualitätspunkt, Urquellpunkt, 'Jetzt' Entspringenden, usw. Im Aktualitätserlebnis haben wir den Urquellpunkt und eine Kontinuität von Nachallmomenten. Für all das fehlen uns die Namen".[20]

Now we ask: how could we describe something for which *we do not have any names* as 'springing' (Entspringenden)? In other words, *before* "this something springing" manifests itself in the "lived-experience actuality" (*Aktualitätserlebnis*), could we identify this *something motion* with the *not-immanent intentionality*, that Husserl talks about?

Answering with Husserl, first we have to note that there is a substantial difference between this 'moving' in the "form intentionality" (*Morphè*) and moving in the "sensual material" (*Hyle*).[21] Second, we have to consider two forms of intentionalities in the temporal field: "Demnach sind in dem einen, einzeigen Bewußtseinsfluß zwei untrennbar einheitliche, wie zwei Seiten einer und derselben Sache einander fordernden Intentionalitäten miteinander verflochten. Vermöge der einen konstituiert sich die immanente Zeit, eine objektive Zeit, eine echte, in der es Dauer und Veränderung von Dauerndem gibt; in der anderen die *quasi*-zeitliche Einordnung der Phases des Flusses, der immer und notwendig den fließenden 'Jetzt'-Punkt, die Phase der Aktualität hat und die Serien der voraktuellen (der doch nicht aktuellen) Phasen. Diese präphanomenale, präimmanente Zeitlichkeit konstituirt sich intentional als Form des zeitkonstituirtenden Bewutseins und in ihm selbst".[22]

Let's examine this point of view: we said that the material has any form "before entering-the-flux" (pre-fluxing) and that it is characterized by a peculiar form of intentionality. In this regard Husserl says: "Dürfen oder müssen wir nicht eine universle Triebintentionalität voraussetzen, die jede urtümliche Gegenwart als stehende Zeitigung einheitlich ausmacht und konkret von Gegenwart zu Gegenwart forttreibt, derart dass aller Inhalt Inhalt von Trieberfüllung ist und vor dem Ziel interdiert ist, und dabei auch so, dass in jeder primordialen Gegenwart transzendierende Triebe höherer Stufe in jede andere Gegenwart hineinreichen und alle miteinander als Monaden verbinden, während alle ineinander impli-

ziert sind – intentional? Die Rückfrage und Rekontrution führt auf die
ständige Zentrierung durch den Ichpol jedere Primordialität, der ständig
Pol bleibt in ständigem Gang der Objektivation, in der auf der weltlichen
Seite das objektivierte Ich mit seinem Leib steht.

"Das würde zur Aufassung einer universalen Teleologie füheren als
einer universalen Intentionalität als sich einstimming in der Einheit eines
totalen Erfüllungssystems erfüllenden".[23]

Considering both the Husserlian places, it seems clear that we have to
deal with a pre-phenomenal and pre-immanent intentionality that mani-
fests in itself a "driving" impulse (*forttrieb*). Thus, it is necessary to explain
whether and how such an impulse could belong to the Ego or to the
material field. The question is: does it belong to the Ego or to the material
field, or does it only belong to the Ego in its primordial form (pre-
phenomenal, pre-immanent), like an originary presence?

As we saw, Husserl talks about a universal teleology that implicates,
somehow, an Ego's passivity; in fact he introduces a sort of *intentionality
without Ego*. "Urströmendes und urkonstituirendes Nicht-Ich ist das das
hyletische Universum in sich konstituirende und stets schon konstituiert
habende, ein zeitigend-zeitliches Urgeschehen, das nicht aus Quelle des
Ich, das also ohne Ichbeteiligung staff hat".[24]

Now, answering the questions above, we have to deal necessarily with
an Ego and material moments and that pre-supposes an intentionality
able to work without the Ego. But is it always possible?

"Die Frage, explains Husserl, is dann, wie die Ichzentrierung zu vers-
tehen ist in der Universalität der intentionalen Implikation in der ständig
konstituierten all-primordinalen urtürmlichen lebendigen Gegenwart ..."[25]

The problem could be solved by understanding that the apparent
contradiction inherent in 'without Ego's' intentionality in which the
impulse peculiar to the Ego would necessarily call back to the intentional-
ity, has to be seen in relation to the non-determinate material and, above
all, in relation to that form of intentionality that shows itself in the pre-
immanent temporality like an *infinite telos*.

3. THE *TELEOS'S CEATIVITY* OF AND WITHIN THE UNDIFFERENTIATED MATERIAL

De facto, there seems to be a strong contradiction *in termini*, if we admit
that the material would be somehow intentionated notwithstanding its
in-determination and, above all, in spite of its 'constitutive independence'
from the egological sphere.

What intentionality and what in-determination are we talking about? Usually, 'naturally' as Husserl would specify, we consider something indeterminate as something undifferentiated (not-yet-determinate), absolutely passive, which is waiting for a 'conformation'. This 'conformation' would be expected from an active *agens* who gives the structure whether in-determination or 'him self' (informing and 'autoforming factor'). Now, this is the 'differentiated' for the 'natural setting', i.e. the final form (*sinolo*, for Aristotle) of an *agens*' action on-something-passive.

However, Husserl's point of view is essentially different, because in reality we find a 'hidden intentionality' exactly in this passivity,[26] that originally *appears* in the humanity like a 'primal impulse': "each of our hyletic data is already a 'developmental product' and therefore it has a hidden intentionality which refers back to a synthesis".[27]

This form of intentionality, entering deeply in the constitution of the world and coming out from the material, works in the pre-time (*vor-Zeit*) or pre-egological sphere: "Everything refers back to a *prote hule* which is a completely undifferentiated material (*Stoff*) and to primal-constitutive processes with intentional motivations which belong therein *hyle*".[28]

The *inerentia* of these intentional motivations to the 'primal process' (what we called 'living present originally self-giving') indicates that the material sphere, which is an indispensable moment in this process, also manifests a proper intentionality. "Die Primordialität ist ein Triebsystem – wenn wir sie verstehen als urtümlich stehendes Strömen, so liegt darin auch jeder in andere Ströme und mit ev. anderen Ichsubjekten hinstrebende Trieb. Diese Intentionalität hat ihr transzendentes 'Ziel', tranzendentent als eingeführtes fremdes und doch in der Primordialität als eigenes Ziel, also ständig ihren Kern urmodaler sich schlicht erhebender und erfüllender Intention. In meiner alten Lehre vom inneren Zeitbewusstsein habe ich die hierbei aufgewiesene Intentionalität eben als Intentionalität – als Protention vorgerichtet und als Retention sich modifizierend aber Einheit bewahrende, behandelt, aber nicht vom Ich gesprochen, nicht sie als ichliche (im weitesten Sinn Willensintentionalität) charakterisiert. Später habe ich die letztere als in einer ichlosen ("Passivitat") fundierte eingeführt".[29]

In light of these considerations, it is evident that the intentionality of the 'undifferentiated' or 'in-determinate material' in the primordial or pre-egological moment, has a *sui generis* intentionality, as 'hidden' and impulsive. On the other side, it is clear that the concept of in-determination of the original-material finds its place inside a *without-ego* intentionality.

Let's examine the first problem: the 'I-ness' intentionality, in relation to its goal (ihr transzendentales 'Ziel'). As we said, Husserl sustains that such an intentionality "würde zur Aufassung einer universalen Teleologie füheren als einer universalen intentionalität".[30]

Now, whereas the nature of this intentionality is *impulsive* and *hidden*, we have to solve another question: whether and how can such intentionality drive to a universal teleology? That is: what is the nature of this *telos* 'in the Primordiality' as belonging to the undifferentiated? Still: how can there be and how do we consider *creative* (*able to drive*) the *telos* activity in the undifferentiated?

Let's answer the first question about the characteristics of the *telos*. We talked about an intentionality belonging to the indeterminate sphere. Now, Ales Bello makes the following consideration: "Having his peculiar intentionality, the hyletical moment has a value highly manifestative and not ego-centered".[31] This means that by manifesting itself, its intentionality manifests *ipso facto* a *quid*, which is exterior to the Ego, as we have previously seen. In fact the not-Ego of the *hyletical* universe "forms itself not-having the Ego as his source, i.e. without the Ego's participation".[32]

Elsewhere, Husserl talks about a *blind organic entelechy* like "einem naturhaften Endtypus, dem das Organische seinem Typus nach entgegen-wächst".[33] It seems to be that this, blindly "implicated in the nature," is the causal motion (the impulse) to nature's evolution of self. Moreover, Husserl here inserts a new element, the *entelechy*, connecting it whether to the impulse or to the intentionality or *in primis* (in a temporal meaning) to the human *hyletical* nature.

At this point we have to raise an objection: what is relatively to the 'organic entelechy', that *provides* to the human's natural evolution without the egological action (it is blind) 'from within' and which is so different from the non-blind entelechy "Selbstgestaltung durch autonome Vernunft"?[34]

"It seems clear," notes Hart, "that the motion comes from the organism self. … Thus when we say development is a kind of motion from within, and not from outside, we must ask, what is it that moves?"[35] Here is a possible solution: in this passive pre-giveness works (*fungiert*) a *motion*, i.e. a *telos* that forms and moves the nature not egologically, but impulsively (ἔν τέλος ἔχειν) and that has its end in the *ontogenesis*.

In this sense the *motion* is the organic development in the impulsive organism streaming to his perfection, to its completion. This is the meaning of the *telos* we were looking for: the *telos* of the indeterminate material is the *organic entelechy* working 'from within' and 'without ego', impul-

sively active in the *hyletical* sphere. Finally, we can now answer the second question, i.e.: how could we consider *creative* the *telos* of the in-determinate material, i.e. the 'blind entelechy', in the human universe?

If the man is a part of nature, we can say that he is somehow *invested* with the *impulsivity* of the *hyletical* moment. And in this nature he is somehow passive in relation to the impulsive intentionality. For this reason, *before* a man becomes conscious of his rational nature and *before* he is able to acknowledge himself as the *maker* of his own life "als Selbstgestaltung durch autonome Vernunft",[36] in a word, *before* all the reflexive process, a man is a part of the organic development and so he is a part of the *hyletical* creativity, subtended by the organic development. And such passivity, as we called it, is the impulsive creativity of the Hyle, whose everyone is *not only* egologically an essential part. Certainly the true creativity for Husserl is the one that is not blind, the one that is generated from the *innate telos* "eingeborene unendliche Idee", i.e. the *categorical imperative* that stays under the universal *ratio* and that everyone can find in himself.[37]

But if we consider all we said so far about the *phenomenological hyletic*, we can have the *really vision* (*Einsicht*) of the true *entelechy* as "wirkenden Idee" deep-seated in the organicity and coming out from the impulsive sphere. Thus, we can say, if the true *entelechy* is awaked from the *ratio* as the consciousness that there is a *telos* inside human nature, this *entelechy* is always present in human life, even though no one is conscious of this reality. Everyone is always active even in this unconsciousness, because he *moves* and he *is moved* from his own impulse.

Perhaps all may be envisaged as *hyletical creativity*, in Husserlian phenomenology, i.e. as the *motion* in the impulse of the not-egological intentionality; thus as the *entelechy*, who is somehow humanity's active *maker* and which is, however, a passive cause in the *volitive intentionality*.

What is the principle that generates the *impulse* itself and from what does the creativity originate?

CONCLUSION

The Entelechy as Unity of the Egological and the Impulsive Intentionality

Let's answer with Husserl's words: "The development is not to be seen as a beginning and terminating process, as a tiny tale; rather there is continuously a prima *hyle* there and it adheres in all developed *hyle*; and therefore, conscious I-ness transforms itself continuously into dying, i.e.,

everything is deposited into a form of passivity (loss of memory, etc.).
The central issue is this: When inquiring about the ground of a develop-
ment, the only resonable manner of questioning is found in describing
the development at its deepest level and in describing its guiding ideal-
goal. God is the entelechy and outside of him there is 'nothing'; he is the
all-forming. And the irrational material (*Stoff*) is not something made
but precisely that: stuff. And the world has its being from out of God
and otherwise 'nothing'. And God is only as the guiding and besouling
principle of perfection, etc."[38]

Since the driving force of the material intentionality is then the *entel-
echy*, which reflexes the Will of the 'all-forming driving principle', we have
to note that only if we begin from the material field, can we reach a
'really' vision of the original source of the teleology and acknowledge, at
that time, the sources of primal-process-constitution (*Urkonstitution*).

For these reasons, it seems possible to affirm that the material plexus
creativity (*Ur-hyle* and in-differentiated material) concurs together with
the creative activity of the transcendental Ego, to the realization of the
same goal. Thus the ideal perfection (*Zweckidee*) could be intended *cum
grano salis* – as the *Gottesidee* – like a 'regulative ideal', which 'drives the
human history'. And it moves this process 'from inside', i.e. from the
impulsive-intentionality and, somehow, 'from outside', precisely like the
'regulative ideal', through the individual Wills.

NOTES

[1]   Ales Bello specifies: "The delineation of the pre-categorial sphere coincides with the
delineation of the life-world characteristics. ... If on one hand, the 'regression' which is
fulfilled in this way requires a giving up of the sciences field considered as a result of the
categorial, that doesn't mean, as we have already seen, either refuge in a 'speculative silence',
or return to a pre-philosophical past". A. Ales Bello, *The objectivity as prejudice* (*L'oggettività
come pregiudizio. Analisi di inediti Husserliani della scienza*) (Roma: La Goliardica Editrice,
1982), p. 102.
[2]   E. Husserl, *Manuscript* E III 5, "Universale Teleologie", in E. Pacl, *Time and Truth in
Husserl's Phenomenology* (*Tempo e verità nella fenomenologia di Husserl*) (Bari: Laterza,
1961), p. 262; in "Husserliana" XV. Den Haag 1973. No. 34, pp. 593–597.
[3]   Ibid.
[4]   Ibid.
[5]   Ibid., p. 262.
[6]   E. Husserl, *Manuscript* C IV, p. 18.
[7]   G. Piana, *Terminological note* (*Nota terminologica*), in E. Husserl, *Logical Investigations*
(*Ricerche logiche*) (Il Saggiatore Milano, 1968), p. 557.

[8]   In *Phänomenologie des inneren Zeitbewußtseins*, Husserl talks about this double perception: E. Husserl, *Zur Phänomenologie des inneren Zeitbewußtseins* (1893–1917), 'Husserliana' X, hrsg. von Boehm, Rudolf (Den Haag: M. Nijhoff, 1966), p. 143.

[9]   E. Husserl, *Ding und Raum. Vorlesungen 1907*, 'Husserliana' XVI, hrsg. von U. Claesges (Den Haag: M. Nijhoff, 1973), p. 49.

[10]   Ibid., p. 50.

[11]   Ibid., p. 51.

[12]   Ibid., p. 52.

[13]   In fact the Reality (*Realität*) is completely different from the Effectiveness (*Wirklichkeit*): the first one is all that the productive imagination offers by abstracting from all possible experiences. The second one is what gives us the object in its truth, i.e. as it appears.

[14]   E. Husserl, *Analysen zur passiven Synthesis* (1918–1926), 'Husserliana' XI, hrsg. von Fleischer (Margot, 1966), pp. 207–208.

[15]   Ibid., p. 208.

[16]   Cf E. Husserl, *Analysen zur passiven Synthesis*, op. cit., pp. 377–381.

[17]   This concept is often present in V *Cartesianische Meditatione*, relative to the inter-subjectivity.

[18]   E. Husserl, *Zur Phänomenologie des inneren Zeitbewußtseins (1893–1917)*, 'Husserliana' X, op. cit., p. 83.

[19]   Hart speaks about the *Quelle* like something "essentially transcendent to facticity" (op. cit., p. 133).

[20]   E. Husserl, *Zur Phänomenologie des inneren Zeitbewußtseins (1893–1917)*, 'Husserliana' X, op, cit., p. 75.

[21]   E. Husserl, *Ideen zu einer reinen Phänomenologie und phänomenologischen Philosophie. Erstes Buch: Allgemeine Einführung in die reine Phänomenologie*, 'Husserliana' III, op. cit., p. 208. In these pages Husserl privileges the noetic-phenomenological analyses rather the iletical-ones, but he admits that the phenomenological being-streaming has a material and a noetic ground. He divides in this way the 'material moments' from the 'objectives' (against Brentano).

[22]   E. Husserl, *Zur Phänomenologie des inneren Zeitbewußtseins (1893–1917)*, 'Husserliana' X, op. cit., p. 83.

[23]   E. Husserl, *Manuscript* E III 5; in E. Psci, *Tempo e verità nella fenomenologia di Husserl*, op. cit., p. 262.

[24]   E. Husserl, *Manuscript* C X, in A. Ales Bello, *Philosophical teleology and phenomenological hyletic: intersubjectivity and impersonality* (*Teologia filosofica e hyletica fenomenologica: intersoggettività e impersonalità*), in 'Biblioteca dell'Archivio di filosofia' (2001), p. 276.

[25]   Ibid.

[26]   The material, moreover, could always be absolutely indeterminate "because being such as that one the intentional form too, *a priori* (otherwise it would exclude the hyle), it would be impossible every perceptions. J. Derrida, *The question of the genesis in the Husserl's philosophy (Il problema della genesi nella filosofia di Husserl)*, a cura di V. (Milano: Costa, Jaca Book, 1992), p. 182.

[27]   E. Husserl, *Manuscript* F I 24,41b; in J. G. Hart, "A Précis of an Husserlian Philosophical Theology", in *Essays in Phenomenological Theology* (1986), p. 117.

[28]   Ibid.

[29]   E. Husserl, *Manuscript* E III 5, in E. Paci, *Time and Truth in Husserl's Phenomenology*, op. cit, pp. 260–262.

[30]   Ibid.

[31]   A. Ales Bello, *Philosophical teleology and phenomenological hyletic: intersubjectivity and impersonality*, op. cit., p. 276.

[32]   E. Husserl, *Manuscript* C X, in A. Ales Bello, *Philosophical teleology and phenomenological hyletic: intersubjectivity and impersonality*, op. cit., p. 276.

[33]   E. Husserl, *Aufsätze und Vorträge (1922–1937)*. Husserliana XXVII, hrsg. von Nemon-Sepp (Dordrecht: Kluwer Academic Publishers, 1989), p. 119.

[34]   Ibid.

[35]   J. Hart, *Entelechy in Transcendental Phenomenology: A Sketch of the Foundations of Husserlian Metaphysics*, op. cit., p. 3.

[36]   E. Husserl, *Aufsätze und Vorträge (1922–1937)*, Husserliana XXVII, op. cit., p. 119.

[37]   Ibid., p. 118.

[38]   E. Husserl, *Manuscript* F I 24, 41b; in J. G. Hart, *A Précis of a Husserlian Philosophical Theology*, op. cit., p. 117.

WILLIAM D. MELANEY

MERLEAU-PONTY AND EXPRESSIVE LIFE:
A HERMENEUTICAL STUDY

This paper is concerned with Maurice Merleau-Ponty's contribution to the hermeneutical theory of expressive meaning that has been developed on the basis of an ongoing dialogue with traditional phenomenology. The early portion of the paper examines the unstable boundaries between expression and indication as a key to a new approach to expressive meaning. Edmund Husserl's articulation of this opposition in logical terms will be reexamined in a new philosophical context. The paper then takes up Merleau-Ponty's understanding of expressive life as it emerges in *Phenomenology of Perception*, his first attempt to discuss perception, aesthetics, and temporality in comprehensive terms. My discussion of this key text centers around the hermeneutical implications of its major claims. The third part of the paper examines Merleau-Ponty's return to the paintings of Paul Cézanne, which not only clarifies his earlier position but also deepens the philosophical meaning of his reflections on language. My final comments are concerned with how phenomenology can be broadened in a way that can become responsive to the hermeneutical theory of expressive meaning.

I

Husserl's exploration of expression in *Logical Investigations* provides a useful starting point for assessing a subjective theory of personal meaning. The relationship between expression and meaning is basic to phenomenology during its 'classical' phase. The elevation of expression (*Ausdruck*) over indication (*Anziechen*) cannot occur unless meaning itself is grounded in subjectivity.[1] For Husserl, nonetheless, expression is primarily a *verbal* phenomenon, rather than the mere corollary of an impersonal intention, and the subordination of indication to expression does not entail the elimination of non-expressive meanings. However, expression acquires logical priority over indication if the indicative sign can be reduced according to strict procedures. Phenomenology identifies those procedures with a rigorous definition of the expressive sign. At the same time, every meaningful expression marks the cleavage between two kinds of signs, instead of simply constituting meaning according to a single

theory of the sign. This site of cleavage is an origin that does not allow us to expel indication (whether in the form of trace, grapheme, or material remainder) from the threshold of expressive meaning.[2]

By reading Husserl in this manner, however, we not only depart from standard interpretations of his early work but also provide another mode of access to many of the crucial oppositions that frame the limits of traditional phenomenology. The opposition between worldliness and the transcendental, which the phenomenological reduction was designed to radicalize, is only the most obvious in a series of oppositions that testify to the presence of an opening that cannot be eliminated from the phenomenological procedure. In terms of the opening within which these oppositions find their origin, therefore, phenomenology becomes less of an eidetic science than a special discipline that maintains a constant relationship to what precedes the ascendancy of natural consciousness over subjective life. If it is no longer possible to purify expression of indication, for example, this should not be taken to mean that phenomenology is incapable of maintaining a rigorous hold on mental contents. The compromised nature of expression offers instead an analogue to what emerges in the signs of indicative meaning. Hence the material residues that render indications phenomenologically suspect might provide essential clues for interpreting our being-in-the-world, which would be difficult to affirm in a strongly epistemological framework.

Moreover, the indeterminate boundaries between expression and indication enable us to challenge the way that expression is sometimes assigned a purely verbal meaning. While early phenomenology unfolds in the tension between two semiotic codes, Husserl himself places subjective meaning on the side of verbal accomplishments. The constitutive power of the speaking subject is organized in terms of the fulfillment of expressive meanings. At the same time, each constituting act brings the subject in contact with indications that exceed the scope of what is immediately constituted. Nonetheless, the space *between* indication and expression opens up a gap that cannot be eliminated whenever the subject encounters undisclosed meanings. It is as if early phenomenology already contained the possibility of a being-in-the-world that underlies its assertion of rigor. The space within which the subject constitutes meanings is also the space within which meaning is constituted. For this reason, the subject is limited with respect to its control over the contents of every mental act. This decisive limitation of the human subject is nowhere more apparent than in the realm of language. The subject who speaks is never equal to what exceeds the horizon of constitution.

Cognitive approaches to expressive phenomena seem to offer an alternative to the uncertainty inherent in this infinite regress. Everyday discourse often uses the term *expression* as a synonym for effective communication. For example, we might say that a warning expresses an imminent danger. In other cases, we speak of gestures that express sadness or joy. Works of art are particularly useful for the purpose of bringing the second use of the term into clearer focus. The communicative use of expression denotes something external to it, whereas the figurative use exemplifies a property that it borrows from some other thing.[3] Thus, as an example of the figurative use, if I say that a painting is somber, the property of sobriety has been selected as adequate to describing the painting as exemplifying a specific quality.[4] This second use enables us to consider the importance of what otherwise might be dismissed as a mere indication. Expression in this sense also demonstrates the nature of a transfer, since it calls attention to a quality that pertains to the thing itself but did not at first seem to be present.

From the phenomenological standpoint, strictly cognitive approaches to expressive meaning reveal the active nature of the human mind as it attempts to extract objective meanings from existing things. But cognitive approaches also suggest that indeterminacy cannot be eliminated from what is qualitatively exemplary. Exemplification invites us to imagine the work of art in the guise of a transcendental object. In responding to this invitation, we adopt a hermeneutical stance that carries us beyond a mere lack of certainty. Indeterminacy as a peculiarity of expressive meaning acquires hermeneutical importance when it can be shown to acknowledge the leap that occurs in cognitive insight. Cognitive indeterminacy demonstrates that expressive meaning cannot be equated with simple denotation. Hermeneutical indeterminacy, in contrast, is ontologically concerned with how expressive meaning exceeds subjective closure. Hermeneutics remains phenomenological when it accounts for the role of *experience* in holding together the ontologically laden qualities that give expressive meaning a more than formal significance. Hence, in moving beyond early phenomenology, we do not turn away from the theme of experience that is more fully developed in Husserl's late work and that offers a bridge between hermeneutical theory and application. At the same time, we recognize that the modern tradition has tended to 'subjectivize' expression in a manner that must be overcome if experience is to be approached in phenomenological terms.

Hans-Georg Gadamer has provided suggestive comments in *Truth and Method* on our need to rethink the meaning of expression according to

non-subjective criteria.[5] The legacies of Romanticism and the early twenti-eth-century avant-garde make it difficult for us to disentangle expression from subjectivity. While it is no doubt true that expression cannot be thought apart from subjectivity, Gadamer attempts to retrieve the earlier rhetorical meaning in opposition to the modern tendency to relate it to something interior, which would constitute a purely inner experience (*Erlebnis*). The experience that expression more properly implies would be one that has the capacity to frame a subject matter in terms of the unity of form and content. Gadamer contends, therefore, that not only Aristotle but also Spinoza and Hegel interpreted expression ontologically, unlike their nineteenth-century successors, whose tendency toward psy-chologism completely distorted the meaning of expression as an evocative mode of presence.

Gadamer's comments on expression can be related to his partial rehab-ilitation of Kant's aesthetic theory, which tends toward subjectivism but nonetheless sustains a symbolic interpretation of language use.[6] Kant's *Critique of Judgment* is important hermeneutically because it draws a strict contrast between symbolic and schematic forms of representation. The symbolic in Kant does not present the concept in a direct manner as in the transcendental schematism, but only indirectly when expression becomes an occasion for aesthetic reflection. Hence symbolic representa-tion does not mediate conceptually but functions metaphorically in the mode of a language. Gadamer also remarks that Kant's analogy between the aesthetically beautiful and the morally good eases the transition between two distinct realms, instead of enforcing discontinuity.

The hermeneutical approach to expression is eminently compatible with a critique of intellectualism as a metaphysical stance. Gadamer's interest in developing an understanding of expression that is irreducible to modern subjectivity can be interpreted as a corrective to the limitations of early phenomenology. Nonetheless, we might argue that Husserl opens up a hermeneutics of expression in distinguishing expression and indica-tion as related sources of understanding that are aspects of ordinary verbal experience. This opening would still be phenomenological in plac-ing conceptual subordination under the sign of the natural attitude. From this standpoint, Kant's subjectivism at least provides a basis for freeing the mind from the strictly cognitive claims of intellectual knowledge. The source of spontaneity in this case would be the aesthetic subject, which might be linked to phenomenology since its use of reflective judgment unsettles a strict relationship between rules and percepts. The hermeneuti-

cal significance of the aesthetic subject would be grounded in its capacity to both inform and limit cognition.

<div align="center">II</div>

The critique of intellectualism that informs Gadamer's hermeneutical approach to expression assumes a more specifically phenomenological form in the philosophy of Merleau-Ponty, which also explores the problem of subjectivity in new ways. The paradoxes of rationalism are taken up in *Phenomenology of Perception*, a work which discusses the limitations as well as the potential of Cartesian thought.[7] Hence, instead of subordinating perception to analytical reflection, Merleau-Ponty revisits the 'truth' of natural judgment as a synthetic activity. The piece of wax that Descartes attempts to constitute as a mere result is actually reconstituted, that is to say, it cannot perfectly coincide with mental progress toward a preordained future. Reflection, therefore, is always part of a particular situation, and the analysis of perception cannot abolish the specificity of the percept and the involvement of consciousness in time and place. Thought in this sense is always given in an experience, which both conceals what it reveals and provides the origin of knowledge.

Merleau-Ponty's understanding of perception is inseparable from his view of the human body as an essentially expressive complex in relation to which existence acquires meaning. The body incarnates existence to the extent that it expresses something that neither lies behind it nor subsists beneath it. Bodily existence from this standpoint can be interpreted in semiotic terms: "If we therefore say that the body expresses existence at every moment, this is in the sense in which a word expresses thought."[8] Bodily expression does not stand at a remove from a prior meaning in the way that a translation is sometimes said to stand at a remove from an original text. In other words, bodily expression does not merely derive from a pre-existing body as a secondary and less dependable phenomenon. On the contrary, because body and existence presuppose one another, the body in its expressive being is related to the life that incarnates what cannot be fully embodied: it is at this point and within this framework that human sexuality comes to possess 'metaphysical' significance. Indeed, rather than restrict its meaning to otherwordly concerns, Merleau-Ponty suggests how metaphysics "begins with the opening out upon 'another'," and therefore cannot be detached from encounters between sentient beings who are both free and independent.[9]

Merleau-Ponty's remarks on body and existence can be related to his interpretation of aesthetic expression as an experience that creates a quasi-material presence or opens up a sphere in which empirical life is suddenly transcended. Literary expression is not something that simply relates reader and writer to a previous moment in time, but "it brings the meaning into existence as a thing at the very heart of the text," and, in this way, enlarges and deepens common experience.[10] Hence the place of aesthetic experience in a dramatic performance should not be confused with the feelings of a dramatist or the personality of the performer. It is Phaedra, rather than Berma, who appears before us in the work of Racine, which enables the actress to surpass what exists externally and to convey this movement to spectators:

> Aesthetic expression confers on what it expresses an existence in itself, installs it in nature as a thing perceived and accessible to all, or conversely plucks the signs themselves – the person of the actor, or the colours and canvas of the painter – from their empirical existence and bears them off into another world.[11]

Aesthetic expression in this account is not an attempt to copy what lies beyond it, but instead gives birth to another world through the vehicle of material signs. Whether these signs are interpreted as presences in their own right, or as clues to some larger whole that exceeds the surface of their appearance, is determined according to different criteria. In either case, however, the production or reception of expressive meaning involves more than an abstract relationship to the thing expressed.

In contrast to the general tendency of modern aesthetics to subjectivize meaning, therefore, Merleau-Ponty shows us how the existence of the thing enters into the constitution of the text itself. This existence is not only what bears meaning, but it also interrupts a transparent relationship to an external world. When understood in this way, literary expression offers us a paradigm for understanding how existence can be introduced into the text as if from the outside, since meaning modifies self-reflection and establishes a new mode of presence. Existence in literature, however, always refers back to a common linguistic horizon or world that contains the possibilities of future meanings.[12] Literature rests upon itself and therefore suggests the idea that words are fully transparent to thought. Perfect transparency is, nonetheless, an illusion. The life of literature is based on the link between speech and reiterable meaning. Speech functions in terms of sedimentation, but it also remains inseparable from the emergence of thought in verbal experience.[13]

Merleau-Ponty's conception of reiterable meaning can be related to his understanding of perception as a bodily phenomenon. The impersonal nature of eidetic insight was often emphasized by Husserl himself. Perceptions possess an evanescent quality that coincides with the need for perpetual renewal. The hold that the object exerts on me occurs in a segment of time, and the synthetic effort to embrace a plurality of moments in order to achieve constancy is potentially limitless. Perception becomes a recurrent failure to the degree that it must remain anonymous. However, in recognizing that subjectivity is limited through perceptual experience, Merleau-Ponty offers a phenomenological account of how the self transpires in time.

The person who, in sensory exploration, gives a past to the present and directs it towards a future, is not myself as an autonomous subject, but myself insofar as I have a body and am able to 'look'. Rather than being a genuine history, perception ratifies and renews in us a 'prehistory'.[14]

The bodily movement that animates human life joins later experiences to earlier ones, and then proceeds in time, but at no point can the self achieve absolute identity. The future is continually thrown back on the past, and the project of the self is forever thwarted in the stasis of an empty present.

Nonetheless, Merleau-Ponty helps demonstrate that bodily existence compares to a work of art in its particularity as well as in its capacity to unite expression with the thing expressed. A theoretical overview of Cézanne's paintings provides us with various options that are equally plausible, but a concrete perception of a single painting establishes the identity of his work once and for all.[15] This lesson, which suggests by analogy that the body is composed of lived meanings, returns us once again to the phenomenology of expressive meaning and offers an alternative to modern subjectivism. Bodily existence cannot be posited in the abstract. The relationship between existence and expression places the issue of identity in a hermeneutical setting.

Hence, while he is less concerned in this early context with aesthetics than with life in general, Merleau-Ponty nonetheless looks forward to a hermeneutical approach to the work of art. What is being said about the body through the example of the work of art can be formulated in aesthetic terms. This two-sided discourse demonstrates the limitations of both empiricism and rationalism in contrast to a phenomenological assessment of the work of art. The work of art is never the mere embodiment of an abstract idea. For this reason, the empiricist insistence on the

material aspects of art acquires some legitimacy. However, we do not come to terms with any *single* work unless we can move beyond an additive approach to the works that summarize a life. Empiricism rightly criticizes the divorce of form and content that vitiates modern rationalism, but it fails to grasp the concrete unity of the work itself. Modern rationalism as well fails to provide a concrete understanding of the *particular* work of art when it suppresses perceptual disparity in order to achieve aesthetic abstraction.[16]

Merleau-Ponty's conception of the work of art surpasses the perspectives of rationalism and empiricism in emphasizing how expression always bears a relation to the shared nature of interpretation. The work of art can be said to express qualities that are irreducible to the attitudes of an aesthetic subject. However, the expressive qualities that inhere in the work of art become shared meanings whenever they are perceived to be exemplary. However, the work of art is not only constituted in a way that ceases to be purely subjective, but it opens up a dimension of intersubjectivity that presupposes shared experience. The relationship between expression and existence is thus related to the connections between living persons who relate to one another on the basis of common interpretations that both inform existence and presuppose it. Hence, while expression and existence do not coincide, they can be conceived as different aspects of a coherent process that allows life itself to embrace the possibility of productive change.

<center>III</center>

In his later writings on art and language, Merleau-Ponty more fully examines the relationship between life and work, the self and its productions, as a 'space' that remains forever indeterminate. From this standpoint, the significance of Cézanne's work is not limited to a hermeneutics of painting. The work of art that achieves 'visibility' is the expression of a mode of existence to which the work remains irreducible. The work is not a mere example of the visible but helps us understand the nature of existence as a projection. In "Cézanne's Doubt," Merleau-Ponty alludes to the need for a more fluid approach to the experience of causation as an alternative to explanatory hypotheses:

> The truth is that this work to be done called for this life. From the very start, the only equilibrium in Cézanne's life came from the support of his future work. This work to come is hinted at, but it would be wrong to take these hints for causes, although they do make a simple adventure of his life and work.[17]

The argument describes an incomplete circle. The work of art is not a mere representation of external reality, nor does it refer to the life as the cause of a simple or even complex expression. The work of art refers to a larger structure that anticipates the life to come, or frames an existence as its inseparable projection. The life of the artist cannot explain the work of art that supports a future life. The life of the artist has its origin in art and in the work of art as an expression that cannot be detached from the life of art. The work of art in this sense *is* the work to come. We must refer to it in our search for the origin of creativity.[18]

Merleau-Ponty's reflections on Cézanne are important for many reasons. The distinction between the artist's life and work can be explored in terms of various hermeneutical issues that are not restricted to aesthetic interpretation. By making this distinction, Merleau-Ponty begs the question of whether the life or the work has fundamental priority. If the life has priority over the work, art itself becomes a mere sign of something more primary. This renders art less essential than what it attempts to express. On the other hand, if the work is completely autonomous, art no longer sustains a significant relationship to existence in general. Life as a consequence would lose its artistic potential. Merleau-Ponty confronts this dilemma in linking art to life but also in establishing a framework within which art and life could be viewed separately. It would be possible, for example, to interpret the work of art on its own as a *relatively* autonomous accomplishment, which becomes a source of meaning that could be approached in a thematic sense. However, the framework that allows the work to be thematised in this way does not presuppose a radical break between art and existence. Although the artist's work cannot be explained in terms of a specific biography, we should not falsely conclude that it is produced in a vacuum or that it can be understood apart from the life that formed it.

The distinction between the artist's work and life can be articulated hermeneutically in terms of textual understanding. A literary text can be read as a delimited accomplishment, but it can also be assigned to a larger context that potentially modifies our initial reading of it. Of course, our reading of the text could be restricted to an analysis of internal features that provide it with a certain unity and perhaps complicate our reception of it as a literary object. The structural features of the text compare to what gives the work of art its material integrity. However, the literary work is also part of a diachronic movement that it inscribes as a record of culturally mediated experiences. Apart from the act of mediation that turns the writer's life into a source of art, the literary work

would not assume the form of a compelling triumph of language over the viscissitudes of lived experience. Nonetheless, the literary work continues to bear testimony to the life of a singular individual and to the historical moment to which it belongs. The life does not provide a perfect explanation for the text as an object of knowledge. However, the text cannot be read in complete isolation if the reader wishes to grasp its actual meaning, not only as an expression of the writer's life and period, but also as a projected meaning that draws upon the entire history of literature in terms of the writer's personal contribution to an ongoing tradition.

Merleau-Ponty employs the example of Cézanne in discussing how the work of art frames an existence that cannot be conceived apart from art itself. The painter's work presupposes a relationship to art, which enables the artist to transcend the mere fact of his empirical existence. These same reflections can be expanded upon hermeneutically to illuminate the writer's engagement with literary tradition. Literature is not simply an activity, but it is also an institution that pre-exists the writer and extends beyond the horizons of the present. However, just as language and speech can be contrasted in terms of the difference between sedimentation and verbal expression, we might develop Merleau-Ponty's insight concerning how new significations can be altered in the creation of new meanings. A painter may return to the same landscape again and again in order to establish a new relationship to the tradition of painting. By the same token, the novelist or poet who borrows indirectly from the work of predecessors is inscribing a new meaning in a recognized achievement. Hence, while art and literature are guided along traditional paths, they also provide the creative spirit with fresh possibilities that are unexpected and couched in unlimited meanings.

Merleau-Ponty's late reflections on language provide a basis for interpreting excess in relation to verbal meaning. One of the words that is used to name this excess is silence. Once again, we might return to his comments on Cézanne in placing these linguistic concerns within an artistic context. The painter dwells in silence, and yet his relationship to creation does not derive from an abstract conception of a future work. The sedimented meanings of a living tradition are important to whatever becomes visible in the painting itself. Creativity is not a matter of finding the exact equivalent for something known but of allowing meanings to emerge in terms of what cannot be stated. This implies that language should not be conceived as the translation of an original text, but as an

indirect and allusive accomplishment, in short, as an expression of silence.[19]

The relationship between language and silence is central to Merleau-Ponty's appropriation of key linguistic insights in his final writings. The spaces *between* words, rather than the words themselves, evoke the most telling difference with respect to the nature of language. This implies that difference overtakes the sign as a self-identical unit of meaning. Hence Merleau-Ponty assimilates the structuralist view of semiotic difference to a critical understanding of linguistic expression. From this standpoint, the gaps between words constitute a source of meaning that no longer conforms to the customary distinction between silence and speech. Words are steeped in silence because the spaces between them guarantee whatever meaning they possess. The painter moves beyond a silent tradition in returning to a living present that perpetually seeps away. Merleau-Ponty relates the instability of language to the interweaving of visible and invisible that painting suggests but cannot fully bring to light. Language unfolds in this silent space and almost disappears in the vibrancy of speech, which situates the self in an ontological setting.

In once again returning to Merleau-Ponty's discussion of Cézanne as a crucial point of reference, we immediately recognize how the phenomenon of expression has been carried beyond the oppositional terms of an analytic discourse. The silence of the painter now becomes the condition for the possibility of a future work. The work of art that frames the artist's existence is not merely the conscious projection of a deliberate life. The artist originates in the work of art, which bears a relationship to art as an institution. Hence we would be wrong to attribute a strongly volitional character to the artist's existence. The artist's relationship to the work of art is temporally determined in a manner that concerns the *being* of the artist, rather than simply the artist's place in time. Cézanne's life is supported by his future work even before it acquired the 'signature' that allows us to identify it. The artist's being does not exist outside the work to come, nor does it perfectly coincide with a series of future accomplishments. The artist produces works that hint at this work to come, but the visible signs of future intentions are only part of the temporal life that shelters and sustains particular tasks. The self that carries out specific intentions is less the product of positional consciousness than a temporal being whose relationshjp to the future is continually suspended between undisclosed possibilities and expressive concerns.

IV

Our examination of Merleau-Ponty's early work has enabled us to explore the problem of expression in terms of two types of inquiry. On the one hand, Merleau-Ponty's immersion in phenomenological themes is evident in his concern for perception, bodily experience, and aesthetic truth. However, while revealing that expression and existence are irreducible, phenomenological investigation also opened up the possibility of shared understanding. Hence Merleau-Ponty's reflections on expression and existence have the hermeneutical value of demonstrating that meaning is an interpretive issue. The hermeneutical implications of his work suggest, for instance, how the thing itself can be brought into the heart of the literary text. From the standpoint of a philosophy of expression, this basic phenomenon revealed how literature opposes various tendencies toward extreme subjectivity that typify modern thought.

Furthermore, Merleau-Ponty's reflections on Cézanne's art were shown to demonstrate how the life of the artist is inseparable from the work to come. Individual paintings were identified with hints of some future work, which was in turn conceived as a prerequisite for the painter's accomplishments. Just as the literary work bears the imprints of the thing itself, we might say that graphic art offers indicative material for the understanding of the work to come. Moreover, the artist's relationship to the work to come provides the basis for surpassing an empirical existence that otherwise would restrict the artist to lived experience. Finally, this same relationship not only allows the work of art to be appreciated cognitively as an expression that is irreducible to subjective experience, but it also provides the artist with a subject matter that constitutes a basis for self-understanding.

The possibility of self-understanding that is inscribed in the work to come suggests that the distinction between expression and indication does not have to assume the form of a binding opposition. The painter achieves self-understanding in terms of a temporal project that includes particular works of art in an on-going series of interpretations. Self-understanding is never complete, but it enables the indicative sign to be intuitively transformed into an occasion for expressive meaning. However, the self that understands its own work in terms of the future is not a disembodied consciousness that surveys the world as an external witness. The difference between inside and outside may form the 'classical' opposition that constitutes traditional metaphysics.[20] And yet, this same opposition cannot be said to constitute phenomenology, which ultimately seeks to demonstrate

the temporality of mental acts and the radical nature of conscious experience.

Merleau-Ponty explicitly denies that the difference between inner and outer is the starting-point for his phenomenological position. Hence it is no accident that his late reflections on art and the meaning of language challenge the modern version of this traditional difference. The basis for this challenge, however, can be found in the critique of intellectualism that emerges in his early work. In exploring the status of perception in Cartesian rationalism, this critique results in a new way of understanding the reflective *cogito*. Furthermore, Merleau-Ponty is able to appreciate the phenomenological truth inherent in early modern philosophies of consciousness: "Cartesianism, like Kantianism, would seem to have seen quite clearly that the problem with perception resides in its being an originating knowledge."[21] Rather than interpret the Cartesian tradition from a purely reflective standpoint, Merleau-Ponty's phenomenological reading moves beyond the oppositional framework within which rationalism is generally interpreted.

At the same time, Merleau-Ponty's appropriation of Descartes is not simply a reinterpretation but a *reversal* of metaphysical rationalism. Rather than argue that the 'I think' contains the 'I am' as a derivative phenomenon, he insists that consciousness is integrated into existence whenever the *cogito* is assigned its true meaning.[22] This reversal of a widely accepted reading enables him to introduce a new concept of self in place of the metaphysical subject that occupies modern philosophies of consciousness. Hence it is not a question of understanding the self either empirically as a succession of psychic acts or rationally as the ground of synthetic unity. The self is a single cohesive experience that engages in the temporal confirmation of itself with every passing moment. Merleau-Ponty refers to this coming into being as an advent or transcendental event that the *cogito* brings into actuality. This would mean that the *cogito* not only belongs to itself but that it also belongs to the world. As a result of resituating consciousness in this new setting, phenomenology is able to break with the metaphysical tradition that would conceptualize the self in terms of the difference between inner and outer reality. The self can be understood hermeneutically as a being-in-relation because it is linked to the world and it is also the rift that brings the world into being at the site of experience. Merleau-Ponty draws a significant conclusion from his phenomenological analysis of the connection between self and world: "Inside and outside are inseparable. The world is wholly inside and I am wholly outside myself."[23]

The hermeneutics of expression is eminently compatible with Merleau-Ponty's phenomenological account of self and world. The human being who achieves a degree of self-understanding does not leave behind a finite existence that provides momentary insights into an on-going project. Furthermore, the actually existing self never possesses the future in a manner that would allow the present to assume the meaning of an entire life. From the standpoint of a perpetually unfinished existence, the merely articulate meanings that trace the present with silence are indications of an underlying condition of being that involves the self in deferral and expectancy. However, rather than interpret this condition in a purely negative manner, the hermeneutics of expression is capable of ascertaining this work of silence as a pause in the movement toward some future accomplishment that remains forever out of reach. The positive value of this change in tempo pertains to the way that it allows the future work to retain an indeterminate meaning.

Hence, in remaining open to indicative signs that complicate the task of self-understanding, the hermeneutics of expression can be related to a phenomenological conception of the self in time. Unlike traditional empiricism, this approach to experience permits us to assess heteronomic data in terms of temporal schemes of interpretation. Unlike transcendental idealism, it prevents us from placing the self beyond the temporal occasions that qualify the unity of the project whose outline appears in the light of the present. The hermeneutics of expression reintroduces the theme of temporality at the very moment when the issue of self-understanding becomes an urgent concern. This is hardly an accident, since the temporality of the 'living present' was a concern of phenomenology from its very beginnings.

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NOTES

[1]   Husserl develops the basic distinction between expression and indication in terms of a phenomenology of signs that examines the status of both terms, particularly in view of the possibility of achieving ideally unified meaning on the basis of intentional acts. The phenomenological significance of this distinction, its complex bearing on the status of pronouns and demonstrates, and its role in overcoming a purely psychological conception of meaning are examined in Edmund Husserl, *Logical Investigations*, "Investigation I," chapters 1–4 (London: Routledge and Kegan Paul, 1977), pp. 269–333.

[2]   Derrida has provided an important criticism of Husserl's approach to meaning in arguing that the distinction between expressive and indicative meaning remains indeterminate. In

upholding the indeterminate status of this distinction, Derrida can suggest that the exclusion of indication from expression is, in many cases, rather arbitrary, and that the trace of indicative meaning on the margins of expression foreshadows other phenomenological themes that are only suggested in this early context. See Jacques Derrida, *Speech and Phenomena and Other Essays on Husserl's Theory of Signs* (Evanston: Northwestern University Press, 1973).

[3]   Goodman is not working in the phenomenological tradition, and yet his cognitive approach to art contains a theory of expressive meaning that might be related to any rigorous attempt to move beyond aesthetic subjectivism. Moreover, his view of expression as exemplification evokes allegorical interpretations of artistic works, and, for this reason, suggests a social basis for considering cultural experience in nonsubjective terms. Cf. Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis and Cambridge: Hackett Publishing Company, 1976), pp. 85–95.

[4]   Ibid., p. 88.

[5]   Cf. Hans-Georg Gadamer, *Truth and Method*, Appendix VI (New York: Crossroad Publishing Company, 1993), pp. 502–505.

[6]   Ibid., p. 75.

[7]   Maurice Merleau-Ponty, *The Phenomenology of Perception* (New York: Humanities Press, 1962), pp. 41–44.

[8]   Ibid., p. 166.

[9]   Ibid., p. 168.

[10]   Ibid., 182.

[11]   Ibid., p. 183.

[12]   Merleau-Ponty argues that literary tradition presumes related influences that enable authors to build on past achievements and to establish a dialogue with the dead. Literary works are not autonomous in the sense of constituting discrete objects of discourse, or belonging to separate spheres of expression: "The worlds of Balzac and Stendhal are not like planets without communication with each other, for speed implants the idea of truth in us as the presumptive limit of its effort." Ibid., p. 190.

[13]   The notion that language preforms thought, which is a basic theme in contemporary theories of language, is tacitly argued in Merleau-Ponty's discussion of what it means to take up a position: "What does language express, if it does not express thoughts? It presents or rather it is the subject's taking up of a position in the world of his meanings." Ibid., 193. The notion of 'world' is identified with an intellectual or cultural life that would be inherently continuous with natural existence.

[14]   Ibid., p. 240.

[15]   Ibid., p. 150.

[16]   Jean-Paul Sartre argues that Leibniz, who assumed that many possible Adams are equivalent to the actual Adam who caused the fall, raises abstraction to the level of a formal principle "when he reduces the chronological order to being only a symbolic expression of the logical order." Cf. Jean-Paul Sartre, *Being and Nothingness* (New York: Washington Square Press, 1966), p. 602. Leibniz therefore attempts to found freedom on the *essence* of Adam instead of interpreting the moment of choice from the standpoint of the future. For Merleau-Ponty, someone who tried to understand Cézanne's work on the basis of many possible Cézannes might be compared to the Leibnizian rationalist, since he would miss the significance of the work as the temporal expression of a concrete life. Ibid., pp. 150–151.

[17]   Maurice Merleau-Ponty, "Cézanne's Doubt," *Sense and Non-Sense* (Evanston: Northwestern University Press, 1974), p. 20.

¹⁸   Martin Heidegger interprets the origin of both the artist and the work of art in terms of art. Heidegger argues that the significance of the work of art has been passed over by modern aesthetics, which is abstract and noncommital, and that the artist cannot be understood apart from the structure of art in which he participates. The structure of art is also put in question through the example of the Greek temple, which is used to demonstrate how the work itself is riven with earth and world. Like Merleau-Ponty, Heidegger suggests that the work of art harbors materiality, and that the artist is less an origin than a bridge into an unknown future. For details, see Martin Heidegger, "The Origin of the Work of Art," *Poetry, Language, Thought* (New York: Harper and Row, 1971), pp. 15–87.

¹⁹   Cf. Maurice Merleau-Ponty, "Indirect Language and the Voices of Silence," *Signs* (Evanston: Northwestern University Press, 1964), p. 43.

²⁰   The opposition between inner and outer constitutes the threshold of metaphysics, particularly when conceived in terms of modern philosophies of consciousness. However, phenomenology is interested in the opening through which this opposition springs into being, as well as the various modalities in terms of which it becomes manifest. The importance of this opposition to early phenomenology as well as its partial overcoming through temporalization is discussed in Jacques Derrida, *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*, note 9, pp. 84–85.

²¹   Maurice Merleau-Ponty, *Phenomenology of Perception*, p. 437.

²²   Ibid., p. 383.

²³   Ibid., p. 407.

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THE PHILOSOPHICAL PSYCHE AND CREATIVITY

Clarification of the Concept of Creative Experience

1. Philosophy is (surprisingly) rarely considered from an anthropological and psychological perspective, indeed less than should be the case. The approach to philosophical thinking that embraces the ontological and metaphysical views of K. Jaspers, J. Piaget, C. G. Jung, E. Fromm and others, as well as a number of Polish philosophers and men of science W. Witwicki, S. Szuman, J. Pieter, A. Kępiński, A.-T. Tymieniecka, but not many others – is an exception to the norm that requires some consideration. Weighing heavily upon this poor state of affairs, with regard to achieving a fuller conception of philosophical knowledge, are the drawn out and intricate struggles of certain philosophers in the fields of mathematics and logic (E. Husserl, R. Carnap, L. Wittgeinstein and others) with the problem of psychologism and its representatives. Perhaps another factor to consider is the traditional rivalry of psychological and philosophical knowledge, as well as the uneradicated, mutual prejudices and aversions of the representatives of these two branches of learning. Perhaps other factors detrimental to both sides of the argument also play a great role. As the problem continues, certain truisms in philosophy need to be reconsidered.

   Among these is the opinion that philosophy always constitutes an integral relationship between subjective actions and philosophy's creative processes, and content-oriented, objectivised, logically and linguistically structuralised products of those actions and processes, in the form of specified notions, judgments, hypotheses, theories, systems and philosophical discourses. Consequently, the opinion holds that both the first and second element of the comprehensive structure should always be considered in philosophical research. Focusing solely on the latter, i.e., on the content based and logically arranged philosophical expression; on the historical, analytically critical, hermeneutic, semantic and other studies regarding the 'object' in philosophy, is insufficient. For obvious reasons, one must also concentrate on studying basic components of the former element, i.e., on the sphere of subjective philosophical creativity, subjective actions and processes of creative philosophical knowledge, under the psychological, individualistic and cultural conditions and functions of

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man's specific intellectual activity and creativity. In consequence of this two-sided investigative attitude towards philosophy, it is important to develop not only such fields of philosophical study and philosophical knowledge as the history of philosophy, critical analysis of philosophical thought construction, hermeneutics, the theory and analysis of philosophical language (languages) etc., but also such specialisations in the field of philosophical knowledge, as the anthropology of philosophy, the psychology of philosophy (of philosophical creativity), and interdisciplinary studies of philosophical creativity.

2. One should always bear in mind that philosophising, which is a complex psychological and cognitive process, is a genetically earlier phenomenon in relation to any philosophical content or structure. It is – so to speak – their mother, their generative niche. Moreover, this is not solely through the process of formulating notions and judgments on philosophical connotations, but also through pre-discourse cognitive visuality, the direct observation of reality, its direct experience, i.e., without the mediation of concepts and notions.

Any original philosophical thought begins in this primary and relatively simple cognitive structure, in this direct cognitive perception of reality and in an interest in, and admiration of, the world related to it. This can be seen in man's phylogenetic, as well as ontogenetic intellectual development. The formulation of this thought in formalised and rationalised philosophical discourses, which sometimes become elaborate and complicated thinking structures, in studied intellectual games and in – to quote R. Ingarden – 'concept mythologies', is a secondary process in the question of philosophical cognition.

This genetic and developmental order of things is revealed in the clearest way in the case of the ontological and metaphysical creativity of man's mind. This is supported by modern theories regarding the cognitive perception of reality, including the concept of *creative experience* and *creative act of man* by A.-T. Tymieniecka. Generally speaking, it can be argued that the existence given to man cognitively, before it becomes the object of – as it were – a 'concept treatment', specialised analyses, abstract and speculative investigations, or, even worse, the object of pretentious 'intellectual talk', not contributing much to actual ontological cognition, is first experienced by man in some way – it is perceived empirically, or, simply, somehow felt and lived through. In other words, ontological and metaphysical thinking (we are adopting the distinction between ontology and metaphysics in philosophical investigations into existence, made by

K. Ajdukiewicz, R. Ingarden and other philosophers) is derived from the stage when the simplest direct cognition of what is and what exists, i.e. objects, phenomena, and processes of actual reality, occurs. This level of knowledge, or pre-knowledge, leads via a long and complicated path to notionally-rational, analytically-theoretical ontology and metaphysics.

This thesis, however, needs a rather more detailed explanation and commentary.

3. The starting points in the existence of the cognition process are, therefore, various kinds of direct experience and the so-called 'primary thought structures' connected to them (irrational, religious, common-sense, etc.). Only from this level can we gradually proceed to higher stages in the cognitive perception of existence, to the stage of so-called 'secondary cognitive structures' (rational, analytically notional, etc.). A clearer and more detailed 'orientation map' of reality is created at this second stage of thinking about existence. 'At the starting point,' writes an expert on the issue, 'a metaphysician has to deal with the data of experience, with regard to which he poses introductory and temporary questions. Various multitudes occur independent of the awareness of the subject recognising the objects.'[1]

And it is somehow under the weight of these objects, that he becomes '(...) aware of who or what decides that an existence is an existence, and when we can rightly say that something exists.'[2]

This order of things is confirmed by R. Ingarden, who writes that '(...) an experience is the source and the basis of any knowledge about objects'[3] and that '(...) direct experience is, in every case, the ultimate source and basis of cognition in any theory'.[4] Let us here add that it is the source and basis of any theory; and thus, also of ontological and metaphysical theory.

However, this view, which has many adherents in various philosophical schools, can be extended and led to wider consequences. It can be said that 'Man is the centre of existence',[5] i.e., that, for man, existence is existence as long as it 'is' in his experience and awareness; as long as his experience reminds him of it and as long as his awareness can comprehend it. Existence does not exist for man outside his experience and consciousness. Any statement that it is objective and independent of experience and consciousness is merely a human subject's statement about transcendental existence, i.e., in a way, his conscious determination of existence. If then, according to this line of thinking, things which are not experienced by man, and existences which man is not aware of, do not exist for him, as a consequence it must be concluded that man is an autonomous creator

of all the existences which he visualises and comprehends theoretically. Let us say, for example, 'the existences that are for himself only'. Other kinds of existences, i.e., those that are possible or virtual, are also created by him as they are thought of, imagined, notionally constructed and intentionally summoned by him from his consciousness.

The homo creator reveals himself, therefore, not only in his artistic, literary, scientific, religious, ideological, technically inventive, etc., creativity, but also in his ontological and metaphysical creativity.

4. This creativity is an extremely complex process involving many aspects, including the psychological, gnoseological, and existential. As has already been mentioned, it starts at the level of direct cognitive experience. These are the usual sensual, sense-perceptive and cognitive-sense-perceptive experiences, as well as unusual intuitive experiences, i.e., certain metaphysical, mystical, cosmic, religious experiences, which – as is indicated by modern cognitive, religious, and spiritual psychology – in actual fact are a specific form of directly perceiving reality, of real or imagined existences, treated as metaphysical, cosmic, religious, etc., objects, depending on what kind of experience they are. Modern psychological and epistemological descriptions and explanations of this unusual sphere reveal their mechanisms, conditions, structures and indicate their special cognitive functions, including ontological and metaphysical ones. It is enough to recall the theories of metaphysical, religious and mystical experience developed by A. Huxley, L. Dupré, A. Maslow, H. Sundèn, J. Van der Lans, N. Holm, C. G. Jung,[6] and certain Polish researchers, e.g., the theory of transgression and creative experiences by J. Kozielecki,[7] and the previously mentioned concept of creative experience elaborated by A.-T. Tymieniecka.[8]

Due to space restrictions we will not provide any more detailed descriptions of these theories. Let us merely note their point of convergence. It is believed that all those experiences are, above all, a kind of a secular or sacral cognition of reality, of some kind of existence; a cognition in the form of perceiving (seeing, hearing, feeling, intuitive perception, etc.); they are, in other words, a specific way of perceiving reality. What normally takes place at the starting point of ontological creativity, i.e., the religiously determined or cosmologically tinged knowledge of different expressions and forms of existence, is what results from it. The religious or cosmological-metaphysical tinge of existence is, at this level of ontological creativity, merely a form; its psychologically, culturally and existentially determined expression. Empirically cognitive knowing and, at the same time, the primary constitution of the transcendental existence for

the subject experiencing it, is, besides the complex experiential and religious sphere, the essence of this process.

5. One almost inevitably passes from the experienced perception of existence and its subjective creativity, to the next, higher level of creativity, i.e., to the notionally-rational and discursive level. This is the level of sophisticated and specialised notion operations and purely rational investigations leading to more and more complex and speculative structures of ontological thought, together with a specified determination of the structures and definitions of existence.

There are a large number of major problems, dangers and disillusionments regarding 'secondary structures' in comprehending existence, where various notional constructs and concepts of existence are created. Almost as a rule, one tends to fall into excessive speculation, into a sophistry detached from reality, into a freedom of interpretation, into a formalism which is logically and semantically correct but which diverts from the basic aim of cognitive formalism, into a sophisticated and, to some people, extremely tempting conceptual game, or, even, a specific game of terms and categories. Most importantly, however, there are no complete and uncontroversial results regarding the material cognition of actual existence obtained at this level of ontological cognition, or – to speak figuratively – on this 'orientation map' of the world. With a feeling of disillusionment and disappointment, known postulates are drawn from a critical judgment of often arid cognitive speculation, or even any pretentious logically semantic tricks: 'From notions to things' (Bergson); 'back to things' (Husserl); 'retum to experience' (Ingarden), etc. In this attempt at reversing the cognition of existence in the direction of its immediate 'inspection' and experience, aiming at releasing oneself from extensive notional and linguistic speculative constructions about existence, which have been developed throughout the history of philosophy, various methods of its direct cognition, as it is commonly known, have been elaborated (e.g., Bergson's intuitionism, Husserl's eidetic cognition, the existentialists' non-scientific investigation into the object of cognition). This is done in the hope that it will make up for cognitive gaps or even the inabilities of ontological and metaphysical, intellectual, discourse, and that it will lead to a full and true cognition of existence. These hopes, however, usually appear to be in vain, or, in any case, difficult to fulfil.

This stems from the fact that, as has been proved by the history of philosophy, it is not possible, and it has never been possible, to attain ultimate and indisputable cognitive results on the way to ontological and metaphysical cognition, regardless of its level or method. This is admitted

by those distinguished philosophers who can afford to distance themselves from, and be critical of, the studied field, although they give different grounds for their opinions. Let us quote some of them. For example K. Jaspers emphasizes that, "Seeking truth, and not possessing it, is the essence of philosophy, even when philosophy betrays itself, as often takes place, by becoming a dogmatism and knowledge enclosed in formulas (...), practising philosophy is the act of being on the way somewhere'.[9] Referring to K. Jaspers, J. Piaget writes: '(...) In accordance with its noble name, to which it is entitled, philosophy constitutes "wisdom", which is indispensable for the co-ordination of various human activities, but it does not reach the level of knowledge in the strict sense of the word, which gives adequate guarantees and which possesses control methods characteristic of what is called "cognition".'[10]

L. Kołakowski expresses himself in a perceptive and profound way about the anthropological, cultural, linguistic and subjective condition, about taking a relativistic view of philosophical cognition, especially metaphysical cognition, as well as about the ineffectiveness of searching for a universal and reliable method of cognition, and expecting, by means of this method, to achieve fully satisfying and indisputable cognitive results, and historically, culturally and linguistically unrelativised facts about reality. He writes: '(...) none of the questions providing the mainstay of European philosophy for the last two and a half thousand years have been solved to our general satisfaction; they are either still controversial or have been invalidated by philosophers' decree.'[11]

'The point of philosophical questions,' L. Kołakowski continues, 'as well as of all other questions – is either determined by rules of a linguistic game, by a historical agreement or a given civilisation, in the framework of which the questions were posed, or, finally, by taking into consideration their usefulness. There are none,' he adds, 'valid norms of rationality; therefore, such a thing as *tout court* legal validity does not exist. The philosophical truth, the solution to a problem, can indeed be legally valid; this validity, however, is relativised into one specific game, culture or a collective or individual goal. We simply cannot move forwards, we have no tools to force open the door leading beyond the language, beyond the practical imperatives which form our thinking.'[12]

All those statements refer mostly to metaphysics. L. Kołakowski univocally confirms it: 'The history of European metaphysics appears to be a desperately futile and recurring effort ...'[13] In fact, we never learn from the metaphysical 'reading of the world' '(...) what Existence is like, but merely how it appears in the human perception of the world.'[14]

However, this should not make one pull one's hair out, fall into nihilistic discouragement or take up anti-philosophical positions, including anti-metaphysical ones. The actual point of philosophy and metaphysics is not to reach ultimate and absolute truths, but, rather, to find the path that leads to them and constantly follow it.

6. Only more reflective people are led along this path and motivated to follow it by their natural intellectual needs. These are determined in different ways and are mentioned in the literature on metaphysics. They include 'the metaphysical need', 'the need to know the Absolute', 'the need to read the world from its essence and meaning', 'the need to deal with metaphysical anxiety', etc. However, it can be generally argued that the actual point here is a human desire to know what the world is really like and what in fact is real. This desire is rooted in human nature. Some even call it 'a mental constraint' or 'an intellectual drive'. It is revealed in different forms of individual philosophising, including metaphysical philosophising, in the early phases of individual human development, in a certain type of children's philosophising, which 'The Philosophy for Children'[15] school programme developed by M. Lipman and his adherents cognitively tries to comprehend and inscribe within a specific educational system. It is, furthermore, revealed in adolescent philosophising, to which S. Szuman, J. Pieter and Father Weryński have devoted a major and still unappreciated work, '*Psychology of Adolescent Outlook on Life. Idealism–Philosophy–Religion*' (1933),[16] and which, to some extent, is faced by the teaching of propaedeutics of philosophy in certain secondary schools. This is described by the authors of the above work as 'the basic outline of the adolescent soul' or as 'a phenomenon characteristic of adolescent spiritual life'. It is, finally, revealed in the philosophising of the elderly, sometimes supported by philosophical studies and self-teaching.

What has been mentioned here about philosophy, and, especially, ontology and metaphysics, leads us to the conclusion that, in these domains, philosophising is the primary and, at the same time, it seems, the most important feature: philosophising understood as a specific effort, action and an intellectual process. In turn, its results in the form of certain philosophical knowledge are a secondary feature, probably of less importance. Any philosophical knowledge is always derived from the act of philosophising and, in many ways, is dependent on it. Of course, this also applies to ontological and metaphysical knowledge. This knowledge, however, is somehow on the way somewhere, it progresses by degrees,

and at times even goes slightly backwards; it is the knowledge of the cognitive quest. It is important, significant, even indispensable knowledge but also hypothetical, experimental, relative, open to completion and deepening as well as to criticism, negotiation and rejection.

In turn, philosophising itself, including philosophising on existence, is – as is the whole of cultural creativity – a species-specific characteristic. It results from the various intellectual needs and inclinations of certain personal structures belonging to the human species: it is a characteristic which is permanently and indisposably linked to the history and essence of man's intellectual creativity.

If then philosophising, as man's specific intellectual creativity, is, in all its aspects (with the ontological and metaphysical aspects in the foreground), the primary and generative side of philosophy and all its branches, and if philosophical knowledge is, as a determined discursive and theoretical structure (with the whole range of its disciplines and specialisations), the secondary, objective, and objectivised side of philosophy, then one of the basic conclusions that can be drawn is that when teaching about philosophical activity and creativity of the subject, i.e., about philosophising, as well as teaching about the effects of activity and creativity, i.e., on the structures and systems of philosophical knowledge, the emphasis should be on metaphilosophy. Taking this postulate into consideration would constitute an effort to overcome traditional negligence, which is undoubtedly impeding efforts to achieve a fuller picture of philosophical culture.

We are being increasingly reassured today that the evident underdevelopment of such sciences as the anthropology and psychology of philosophy, including the anthropology and psychology of ontology and metaphysics, or the multidisciplinary investigative discipline, with the philosophical creativity of man as its object, hinders movement towards a more comprehensive knowledge of philosophy.[17]

This knowledge of philosophising and its cultural and subjective conditions and functions, which is anticipated in philosophical circles, can be provided by comprehensive, modern, interdisciplinary research carried out in a competent fashion on the above-specified issues. Research of this sort, however, is, in fact, merely one possibility and one perspective in the movement towards a more comprehensive knowledge of philosophy and its role in the life of modern man.

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NOTES

[1]   Antoni B. Stępień, *Introduction to Metaphysics*, Znak, Cracow 1964, ed. I, p. 51.

[2]   Ibid., p. 51.

[3]   Roman Ingarden: *The Aspirations of Phenomenologists*, in *From Studies on Modern Philosophy*, PWN, Warsaw 1963, p. 270.

[4]   Ibid., p. 269.

[5]   Antoni Stępień, *Introduction to Metaphysics*, op. cit., p. 64.

[6]   See A. Huxley, *The Doors of Perception*, London 1954; L. Dupré, *The Other Dimension: A Search for the Meaning of Religious Attitude*, New York 1972; A. Maslow, *Religions, Values and Weak Experiences*, Ohio 1972; J. Van Der Lans, *Religious Experience. An Argument for a Multidisciplinary Approach*, in *The Annual Review of the Social Sciences of Religion*, 1977, pp. 133–143; N. Holm (ed.), *Religious Ekstasy*, Uppsala 1982; C. G. Jung, *Psychology and Religion*, Warsaw 1970.

[7]   See J. Kozielecki, *With or Without God. Psychology of Religion: A New Outlook*, Wydawnictwo Naukowe PWN, Warsaw 1991.

[8]   See A. T. Tymieniecka, *Logos and Life: Book 1, Creative Experience and the Critique of Reason*, Dordrecht–Boston–London 1988.

[9]   K. Jaspers, *Introduction to Philosophy*, translated by J. Hersch, Plon, p. 8.

[10]   Jean Piaget, *Wisdom and Illusions of Philosophy*. Translated by Marian Mikłasz, Publishing Institute PAX, Warsaw 1987, p. 1.

[11]   Leszek Kołakowski, *Horror Metaphysicus*. Res Publica, Warsaw 1990, p. 7.

[12]   Ibid., p. 9.

[13]   Ibid., p. 21.

[14]   Ibid., p. 141.

[15]   See Jan Szmyd, *Philosophy for Children – on Theoretical Messages, the Way of Practicing and Pedagogical Benefits*, in *Philosophy–Ethics–Knowledge on Democracy in Modern Education. Theory–Practice–Forecast*, ed. Jan Szmyd, Antoni Komendera, Wydawnictwo Naukowe AP [Academy of Pedagogy], Cracow 1999, pp. 288–300; M. Lipman, A. M. Sharp, *Considerations of Society*, translated by J. Kucharczyk, Warsaw 1994; G. Matthews, *Philosophy and Young Children*, Cambridge 1981; *Children are Philosophers*, ed. H. L. Freese, Berlin 1990; J. De Bruijn, *How Children are Taught Philosophy in Europe*, 'Philosophical Education', Vol. 15, 1993, pp. 131–138.

[16]   See Stefan Szuman, Józef Pieter, Father Henryk Weryński, *Philosophy of Adolescent Outlook on Life. Idealism. Philosophy. Religion*, S. A. Książnica-Atlas, Warsaw–Lvov 1933.

[17]   Anna-Teresa Tymieniecka's concept of creative experience can provide an interesting starting point and encouraging cognitive inspirations for this cognitive discipline. See A.-T. Tymieniecka, *Introduction: Phenomenology of the Inspirational Force of our Time*, in *Phenomenology World-Wide, Foundation – Expanding Dynamics – Life – Engagements, A Guide for Research and Study*. Ed. Anna Teresa Tymieniecka, Kluwer Academic Publishers: Dordrecht – Boston – London, 2002.

OSVALDO ROSSI

SEIN UND ZEIT IN THE WORKS OF EDITH STEIN

The Possibility and Forms of Existence

Since his first publications, the work of Heidegger has given rise to a lively debate. Edith Stein was amongst the first to recognize the "wealth" and "force of analysis" of his works, the innovation of his terminology, and how it was incompatible with traditional philosophical language.[1] In spite of this she observed, in 1936, that we were still a long way from understanding Heidegger's full meaning. No other book, in the last 10 years, had so greatly influenced philosophical thought as had *Sein und Zeit*, where the main objective was that of the *Seinfrage*, in other words of "*reproposing the question of the meaning of being*",[2] which had remained unanswered for so long.

Through her reading of *Sein und Zeit*, Edith Stein reveals her preferences and her point of view regarding existence. In this essay I intend to focus upon the important moments of her reading with regards to establishing a more complete strategy of thought. This reading lingered over the first and second section of *Sein und Zeit*, that is with regards to the explanation of *Dasein* by means of a "preliminary analysis", and regarding its relationship with temporality, which expresses the main objective of the *Seinsfrage*. In this way the two sections of *Sein und Zeit* are explained in a fashion which, according to the original program, envisaged a third section that should have been called "Zeit und Sein", in which not only the being, but also Being was to be examined, starting with time. This section however, has never been published, even though it was planned together with the two previous ones and emerges in Heidegger's 1929 work *Kant und das Problem der Metaphysik*. This marked a progressive and decisive deviation from the Greek and modern ontology (Aristotle, Kant, Descartes) to which Heidegger intended to bring about a sheer *Distruktion*.

FOR A RECONNAISSANCE

We shall not linger too long over the reconnaissance and description of Heidegger's composition of works because we believe that it is now sufficiently familiar to philosophical readers (more so than back in 1936 at the moment of the preliminary analysis carried out by Stein, at the

beginning of her essay, in numerous full pages). At the beginning of her analysis, Stein notes that to find an answer to the sense of being one must interrogate the being, not any being, but the being that is capable of asking itself the same question, that is to say the being, "*that we ourselves are*" that is called *Dasein*. Now, the being who sets the problem "Es *je meines* ist (d.h. schlechthin einmalig, nicht ein allgemeines); dass es *sich zu sich selbst verhält*".[3] Heidegger thus gives – according to Stein – great importance to the interrogator who understands the being in his singularity and willingness. Regarding the primacy of the interrogation, Heidegger always particularly insisted and stressed the existential involvement of the interrogator, his self-understanding and self-relating. Immediately after, Stein states what is the foundation of Heidegger's prospective about the human being: "Dass dieses sein Sein oder seine *Existenz sein Wesen* ist".[4] The expression that Heidegger uses to confirm the existential character of the being is *es gibt*, "there is". In other words, the being is the being that is in the world, that exists, that is: *Dasein*.

Das Dasein ist aber kein Vorhandenes, kein *Was*, sondern ein *Wer*. Es *hat* keine Möglichkeiten als *Eigenschaften*, sondern *ist* seine Möglichkeiten. Sein *eigentliches Sein* ist sein *Sich-zu-eigen-sein*. Die Ausdrücke *Ich*, *Subjekt*, *Seele*, *Person*, ebenso *Mensch* und *Leben* werden vermieden, weil sie entweder eine Verdinglichung des Daseins bedeuteten – es wird als der Fehler der antiken Ontologie und der christlichen Dogmatik bezeichnet, dass sie das Dasein unter die Kategorien des Vorhandenen rückten – oder es unklar liessen, was für ein nicht-dingliches Sein sie meinten.[5]

After recapitulating the two parts of *Sein und Zeit*, three questions sprang to Stein's mind, the answers to which are decisive for achieving the main objective of the whole work, which is still that of "the meaning of being": 1) What is "Dasein"? 2) Is the analysis of "Dasein" reliable? 3) Are there sufficient grounds for justly asking the question of the meaning of being?

With regards to the first question, Stein points out that by "Dasein", Heidegger intends the human being, a being whose essence coincides with existence. Two aspects, therefore, are confirmed (a) "Dasein" coincides with the human being; (b) in this conception, existence and essence are the same reality, in that the human being's constitution is that of one who is "here" and "now", that is to say one who exists in a temporal and historical way.

Let us dwell a moment on the second aspect. Stein comments as follows:

Das heisst nichts anderes, als dass für den Menschen etwas in Anspruch genommen wird, was nach der *philosophia perennis* Gott allein vorbehalten ist: das Zusammenfallen von Wesen und Sein. Immerhin wird der Mensch nicht schlechthin an die Stelle Gottes gesetzt;

unter *Dasein* ist nicht das Sein schlechthin verstanden, sondern eine besondere Seinsweise, der andere Seinsweisen gegenüber stehen: das Vorhandensein und Zuhandensein, auch noch anderes, was gelegentlich flüchtig angedeutet, aber nicht näher ausgeführt wird. Insofern ist der Mensch aber doch als ein kleiner Gott aufgefasst, als das menschliche Sein als ein vor allem anderen ausgezeichnetes Sein in Anspruch genommen wird und *als das* Sein, von dem allein Aufschluss über den Sinn des Seins zu erhoffen ist. Von Gott ist nur gelegentlich in Randbemerkungen und in ausschliessender Weise die Rede: das göttliche Sein als etwas, was für die Klärung des Sinnes von Sein überhaupt Bedeutung haben könnte, bleibt völlig ausgeschaltet.[6]

Is this way of interpreting "Dasein" appropriate according to Heidegger? As it is known, the ontology of Heidegger is studied and thematized in relation to time. That is to say that the being is grasped in its development: in "Dasein". But what is "Dasein"? Being development it is essentially existence, in the sense that existence is its authentic way of being. This therefore is why the term "Dasein" indicates "that what is", because it exists.

From this point of view there is no passing from being to "Dasein", from essence to existence, on the basis of a distinction which was maintained in the philosophy of the past. It is rather a question of an inseparable unity that is produced in the same moment in which it has been conjectured, than the essence of "that what is", that is of the being, is the existence. Earlier in the process of Heidegger's reflection, it is necessary however to lay down an onto-existential postulate.

Consequently, from the point of view of the *Daseinsanalytik*, the problem is not the traditional metaphysical, Thomistical and classical one that has tried to define the essence/existence relationship in rational terms, and which still seems to condition Stein's analysis, but that of explaining the possible forms of existence. When Heidegger speaks of the to be of *Dasein* he does so not to distinguish the being ("essence") from the "Dasein" ("existence") – a distinction that Stein would probably have liked to maintain – but to stress how existence is the being of the being, that is to say its authentic and non-transcending way of being temporal. Therefore one has the impression that in the interpretation of the German philosopher there is still a Thomistical option that shifts from alien concerns to Heidegger's way of thinking. Here the comparison with the divine being is out of place, because we are dealing with a radical ontology, in which the being and his thought are always directed towards time. The traditional figure of a God, even as *actus essendi*, is out of place here because there is no being if it is not in time. Not by chance, in the *Daseinsanalytik* the notion of God cannot be thematized, in order to

avoid misunderstandings not even the word God appears. Therefore, both lexically as well as philosophically, the notion of God in *Sein und Zeit* is completely absent.

Let us now dwell on another point of view which we have previously mentioned. We shall introduce it with an interrogative. Does the existence in "Dasein" concern/mean only the human being? This is what Stein understands. To us it seems that for Heidegger, on the other hand, existence regards all beings. Strictly speaking, all beings exist even though only one of these is aware of doing so – man – who therefore is a privileged being, because he is aware that his existence is the fruit of a plan of being, of his possibility of being. The temporal-space conditions do not reveal here simple physical coordinates in which to develop one's existence, nor do they impose external limits, but they are above all planning conditions. In short, "Dasein" is existence intended as a continuous project, as an unfinished task.

Wanting to confirm the simple supremacy of man means returning once more to an anthropocentric vision, to a humanism of the person who professes to exhaust the sense of existence. Man is simply a "Dasein". It is not man who defines existence, but it is the existence that defines man in his way of being or "concretion".

The human being is a possible and privileged ontological form of existence, alongside other possible forms. Man is not a simple fact but he is a project, therefore he must demonstrate being such, living side by side with others. His is a "fictional" existence, *in fieri*. Therefore to define "Dasein" as human existence *tout court*, means assigning him a priority aspect which instead must be realized, not simply postulated. It is not man as such that is the privileged being, but that man who interrogates himself about being and looks for a meaning. What distinguishes one man from another, between he who plans his own existence and he who simply undergoes his existence, is a self-interrogation about the sense of being. So only he who interrogates existence with regards to being is a privileged being, "Dasein". Heidegger refers only to these.

This is confirmed also by the sequel to Heidegger's research. In the *Letter on Humanism*, he distinguishes a humanity as fact from a humanity as existential role. The first is a simple, natural, vegetative circumstance, a biological function, while the second is an existential event, it is relevant to man who, in existing, "has to guard the truth of being" and on this basis plans himself: "being regards man and ... claims him", writes Heidegger who explains, immediately after, in these words:

Solche Wesenserfahrung geschieht uns, wenn uns aufgeht, dass der Mensch ist, indem er eksistiert. Sagen wir dies zunächst in der Sprache der Überlieferung, dann heisst das: die Ek-sistenz des Menschen ist seine Substanz. Deshalb kehrt in "Sein und Zeit" öfters der Satz wieder: "Die 'Substanz' des Menschen ist die Existenz" (S. 117,212,314).[7]

Heidegger sets himself against a humanism intended as the metaphysics of subjectivity, which claims a hierarchical organization in the ambit of beings, in which they are classified and defined, taking stock of them in view of the biological "measure" of existing.

The being, in the history of metaphysics, has been characterized according to the Aristotelian category of matter and form, of action and power and, in man's case, of body and soul.

It is interesting to note Heidegger's attempt to find a turning point, by means of the notion of "Dasein". Stein, with regards to Heidegger, states: "dass der Mensch einen Leib hat, wird nicht bestritten, es ist nur nicht weiter davon die Rede. Dagegen lässt die Art, wie von der *Seele* gesprochen wird, kaum eine andere Bedeutung zu, als dass dies ein Wort sei, hinter dem kein klarer Sinn stünde. Das darf nicht etwa dahin missverstanden werden, als läge hier eine materialistische Auffassung vor. Im Gegenteil: es ist deutlich ausgesprochen, dass dem *Geist* (das ist freilich ein Wort, das auch nicht gebraucht werden sollte) ein Vorrang eingeräumt wird. Offembar soll uns die Analyse des Daseins die Klarheit geben, zu der bisher keine *Seelenlehre* kommen konnte. Was bleibt vom Menschen übrig, wenn von Leib und Seele abgesehen wird?"[8]

The notions of "body" and "soul" (with spirit as their synthesis) are metaphysical constructions of an anthropology that has considered man excluded from becoming and from temporality, that is to say from existence. They are purely conceptual categories, definitions sought in their immutable permanence. Heidegger accepted the Nietzschean lesson, expressed in *The birth of the tragedy*, where he maintains that the body, correlated in a dualistic manner with the soul, serves to divide the individual; he refers to existence which allows him to go beyond dualistic assumptions of body and soul. It is existence that confers individuality and therefore sets itself as the criterion of individualization, not of the body, as existence is always my existing, that is to say a way of being in which the abstract distinction of body and soul fall away. Here we are faced with another way of thinking, regarding the Thomistical position which considered the body, *materia signata quantitate*, as the principle of man's individualization. However, the body is not the corporeality, but it is only an abstract definition. While the concept of body is a rational

metaphysical construction, corporeality is an existential modality, there-
fore authentically singular.

Stein grasps this well when she writes about the individuality of exis-
tence, as *always mine,* regarding "Dasein" in general, interpreting
Heidegger correctly but then forgetting him when she speaks of the body.

In fact she writes:

Was bleibt vom Menschen übrig, wenn von Leib und Seele abgesehen wird? Dass nich noch
ein ganzes grosses Buch über ihn schreiben lässt, ist vielleicht der beste Beweis für die
Trennung von Wesen und Dasein im Menschen. Dass Heidegger von dieser Trennung,
obwohl er sie leugnet, doch nich loskommt, zeigt die Tatsache, das er beständig vom *Sein
des Daseins* spricht: was doch keinen Sinn hätte, wenn mit *Dasein* nichts anderes gemeint
wäre als das menschliche Sein.[9]

But is it really true that Heidegger remains a prisoner of the body-soul
distinction, "essence" and "existence", without overcoming it? The being
of "Dasein" is not intended as a surrogate of the soul or spirit, but stresses
the rooting in the existence of "Dasein", in other words "Dasein" can
only define its own "being" through that modality which is existence.
"Being of Dasein" means that particular manner of being that in existing,
is the typical modality of the interrogated being that is man. Corporeality
is always linked to a possessive "my", "your", "his" as a property of
existence. It is clear therefore how for Heidegger there is not a conceptual
category but an existential one: it is a way of saying that existence is
always "mine", every time. The emphasis falls not on the body but on
existence, so much so as to give the impression that Heidegger speaks
very little about the body. As Adriano Fabris wrote, "Heidegger wants
to grasp the substance of man – and he says so explicitly in the last two
lines of § 25 of *Sein und Zeit* – not yet in terms of a Spirit as a synthesis
of body and soul, but rather as existence".[10]

Heidegger's quote in § 25 of *Sein und Zeit* is clear and unequivocal
with regards to this, when he notes that regarding the individual or "I"
(*Ich*), one must speak of this outside of the substantialism or pneumatic
categories. "*Wenn das 'Ich' eine essentielle Bestimmtheit des Daseins ist,
dann muss sie existenzial interpretiert werden*".

Everything else derives from a misunderstanding.

Solche Befürchtungen nähren sich aber von der verkehrten Vormeinung, das fragliche
Seiende habe im Grunde doch die Seinsart eines Vorhandenen, mag man von ihm auch das
Massive eines vorkommenden Körperdinges fernhalten. Allein die "*Substanz*" des Menschen
ist nicht der Geist als die Synthese von Seele und Leib, sondern die *Existenz*.

Such a position seems to prejudice, according to Stein, the reliability of the analysis of "Dasein", regarding the second interrogative previously mentioned. In fact, the emotional situation, one of the "existential" ones, appears incomplete if you neglect the psycho-physical constitution of man. Therefore the reflection concerning the human being is inadequate and prejudices the analysis regarding the fundamental constitution of "Dasein", in its every day dimension and authentic existence of *man*, as the anonymous existence, as distinct from *Selbst*, the true existence. This distinction for Stein is something that is "truly magisterial",[11] even if the interpretation cannot be shared.

Who is *Man*? Heidegger designates "an indefinite ambit of men to which he who speaks knows he belongs".[12] Generally it regards both an anonymous and impersonal group of individuals, a community, as well as the single individual in that " he is subject to a common rule or that he knows to be so".[13] In both cases there is an impersonal and conventional element, an acceptance of those linguistic, behavioural and value conventions that characterize everyday life and invest it with responsibilities.

Who do we feel responsible towards? Certainly it isn't personal responsibility, nor responsibility of an anonymous group of individuals conventionally subject to standardized rules and behaviour. *Man* is the social I in its original form of being-with. He waits to "become" in existence in the true sense of the term, that is to say, to take possession of his personal autonomy with reference to others. Only with "Oneself" (*Selbst*) can we speak of responsibility, of assuming, in first person, a way of being, of our own existential project, always in the ambit of a group or community.

Die Person ist ebensosehr zum Gliedsein wie zum Einzelsein berufen; aber um beides auf *ihre* ganz besondere Weise, *vom Innersten* her, sein zu können, muss sie erst einmal aus der Gefolgschaft heraustreten, in der sie zunächst lebt und leben muss. Ihr eigenstes Sein bedarf der Vorbereitung durch das Mitsein mit andern, wie es seinerseits für andere führend und fruchtbar sein soll.[14]

We can indicate this double dimension as "care". Taking care, for Heidegger constitutes all the possible relationships between men. Such relationships can be characterized by *Man* and by his authentic *self*. In the first case taking care means subtracting one's own responsibility from the others, procuring things for them; it is the inauthentic form of existence like a simple being-with. In the second case the meaning is that of helping others to assume their own responsibilities, to fulfil themselves. In this task Stein attributes an enormous importance to "cooperation" (*mit-*

machen) between chiefs and subordinates, between the strong and the weak, with the impulse of the first "to subordinate the others to itself, of the impulse of the weak to conform themselves and secure their role subordinating themselves to the others."[15]

How do we pass from the non-authentic dimension of "Dasein" to the authentic one? This passage leads to an individual carrying out "a primary and productive role" for others. The discriminating point is care, in Heidegger's way of describing it, because "Dasein" is completely and structurally Care, both in its authentic and inauthentic existence.

Care can lead man to "alienation" and "dejection", or to his individual and community fulfilment. "Alienation" or *Verfall* in this case doesn't mean "fall", but simply the possibility of a different existence, to which, according to Heidegger, one arrives when one doesn't pay attention to "the *calling of the conscience*".[16] Heidegger denies that "*dejection*" or *Verfallen* can be intended as falling from a purer and higher original state. To understand the meaning of this affirmation, it is necessary to distinguish the notion of *Verfall* from that of *Geworfenheit*. *Geworfenheit* is essential to *Dasein* as a condition of being: "Dasein" or existence is always a "cast plan" of Being. *Verfall* on the other hand, is a worldly plan, an orientating oneself for and against, as though forgetting that thrown nature, therefore temporal, finished, mortal, of which *Geworfenheit* is the expression. "Alienation" or "dejection" (*Verfall*) expresses a non-authentic orientation of Care.

Stein appears to forget this when she speaks of the ontological and non ontic nature of *Verfall*, writing: "Welchen Sinn hat es denn, von *Verfall* zu sprechen ohne Hinblick auf einen *Fall*? (Es entspricht genau dem *Geworfensein* ohne einen *Wurf*)".[17] This misunderstanding leads us to suspect that Stein reads the relationship between "being dejected" and "being authentic" from a Thomistic viewpoint, in that dejection stands for "fall" from an original Being that would be the authentic one. Consequently, "Dasein" seems to oscillate from a reference to absolute original being to the pure contingency and worldliness of existence. The reference that Stein makes to original sin is indicative here, being emblematic of a type of dualism that reproposes, within Heidegger's immanent vision, the sinful fracture of Eden-like life and worldly life.

What does authentic being, which corresponds to "the calling" of the "conscience", to its "voice", consist of? We are not dealing with two different questions, but with the same question. First of all, we should explain that the term "conscience" does not have a psychological, metaphysical, or inner-life meaning, it is not therefore the Cartesian *cogito* nor

the Augustinian *intentio*, because Heidegger always stressed that existence is not closing in privacy, but it is instead opening to being in its ontological structure and in its ontic manifestations. The "voice of the conscience" is nothing more than man's awareness of his temporal being and end, in other words "that everything that Dasein can plan starting with its possibilities, passing to what there is already, is a planning nothing or a nothing as a plan. ... However all this means to say 'an existential nullity' is included in the same structure of Dasein".[18]

In § 58 of *Sein und Zeit* Heidegger explains "Die existenziale Nichtigkeit hat keineswegs den Charakter eines Privation, eines Mangels gegenüber einem ausgesteckten Ideal, das im Daseim nicht erreicht wird, sondern das Sein dieses Seienden ist *vor* allem, was es entwerfen kann und meist erreicht, *als Entwerfen* schon nichtig". In this way the calling, which derives from the voice of the conscience, "has the authentic being of Dasein, it is precisely the calling to this nothing or to its final and radical form that is death".[19] Edith Stein notes how the reply to the "voice" of the conscience is that *decision*, above all others, for which man takes upon himself "sein eigentliches Sein ... , das ein *verstehendes Sein zum Ende*, ein *Vorlaufen in den Tod* ist".[20] Death therefore represents the extreme possibility of existence, its authentic comprehension, which has always been foreseen and therefore anticipated.

But what is death? Here is the decisive question that Stein asks. She writes:

Heidegger antwortet: *das Ende des Daseins*. Er fügt sofort hinzu, es solle damit über die Möglichkeit eines Lebens nach dem Tode keine Entscheidung gefällt sein. Die Analyse des Todes bleibe allerdings rein *diesseitig*: sie betrachte den Tod nur, sofern er als Seinsmöglichkeit des jeweiligen Daseins in dieses hereinstehe. Was nach dem Tode sei, könne mit Sinn und Recht erst gefragt werden, wenn das volle ontologische Wesen des Todes begriffen sei. An dieser Auseinandersetzung ist vieles befremdlich. Wenn es des Daseins letzter Sinn ist, *Sein zum Tode* zu sein, so müsste ja durch den Sinn des Todes der Sinn des Daseins erhellt werden. Wie ist das aber möglich, wenn sich vom Tod nichts anderes sagen lässt als dass er das Ende des Daseins sei? Ist dies nicht ein völlig ergebnisloser Kreislauf?[21]

Stein therefore grasps a series of difficulties and ambiguities in Heidegger's text. From where do they derive? Are they justified by Heidegger's approach? The first difficulty consists in understanding correctly the expression "end of *Dasein*". What does this expression mean? It is to be intended not in an absolute sense – which would still be a well-grounded metaphysical sense – but as being related to *Daseinsanalityk*, therefore to a transcendental project: to state that death is the end of "Dasein" means simply reaffirming the temporal nature of "Dasein". It is

like saying that death is the end and the temporal end of "Dasein". This also means the possibility of "Dasein". So, here we have the authentic virtuous and not vicious circle: the sense of death is not to be sought outside the temporal existence of "Dasein", in the same way we cannot seek the sense of existence, which is always temporal, outside of time, in eternity, unless one does not wish to introduce edifying arguments. Stein doesn't wander off this point when she claims to interpret the existential analytics of Heidegger in an existential eschatology sustained by the question: What is there after death? "This *what is there after*" – she writes – "is the authentic question regarding death of which one gains experience in dying. Is there an answer to the question before the threshold is crossed?".[22]

In particular, she confirms that:

Die meisten werden vor die Tatsache des Todes gestellt durch das Sterben anderer. Heidegger behauptet, dass wir den Tod anderer nicht erfahren können, und gewiss erfahren wir ihn nicht so wie den eigenen Tod. Und doch ist Sterben und Tod anderer grundlegend für unser Wissen um beides und damit auch für unser Verständnis des eigenen Seins und des menschlichen Seins überhaupt. Wir würden nicht an das Ende unseres Lebens glauben, wir würden die Angst nicht verstehen, ja sie würde bei vielen niemals nackt zum Durchbruck kommen (d.h. ohne Verkleidung als Furcht vor diesem und jenem), wenn wir nicht beständig erfahren würden, dass andere sterben.[23]

Also here Heidegger's affirmation does not seem to have been fully respected. When Heidegger states that we cannot have experience of other people's death, it is necessary to be quite clear about the terms he uses. For Heidegger, death is not simply one fact among many, an inconvenience that happens from the outside, which we can record the presence or absence of like with other facts, but rather it is the essence of "Dasein", its inner dimension. In this way we cannot have experience of another person's death, because it would mean having experience of what is inside another person. We can only have experience of death as an external happening, as a "no longer being in the world", in the way that children have experience, according to Stein's observations. However, for Heidegger this is only the inauthentic dimension of death. Stein believes that death – that is the limitedness of our temporal being – opens for us the door to a new dimension of being "full" not "empty", an eternal being outside of time.

Die Unzulänglichkeit unseres zeitlichen Seins zur vollen Entfaltung unseres Wesens, zur Ausschöpfung dessen, was uns zur Aufnahme in unser Sein geboten wird, und zu seinem *gesammelten* Besitz ist ein Hinweis darauf, dass das *eigentliche* Sein, dessen wir in der

Zeitlichkeit fähig sind – das aus dem *Verfall* der durchschnittlichen Alltäglichkeit gelöste *entschlossene*, dem Gewissenruf gehorsame –, noch gar nicht unser letztlich-eigentliches Sein ist.[24]

The fact that our continuous planning never reaches an arrival point, does not yet demonstrate the existence of another "full" being. Stein instead seems to think that the fallibility of human projects solicits the need for a fullness of being, therefore for eternity. Heidegger has explained how planning is a constituent point of existence, therefore also that of a "full" being is one project among many others, in the sense that paradoxically it is also linked to the setback of temporality. Any sense has to do with the intra-transcendence of time. We cannot get out of it. Eternity according to Heidegger can only be a continuation of time, it is a "always remaining" in the "ecstasy" of time.

But this idea, for, Stein represents a reversal of the idea of eternity.

Darum gibt es keine grünlichere Verkehrung der Idee des Ewigen als in Heidegger's Bemerkung: "Wenn die Ewigkeit *Gottes* sich philosophisch *konstruieren* liesse, dann dürfte sie nur als ursprünglichere und *unendliche* Zeitlichkeit verstanden werden".[25]

She goes on to explain:

Dem Seienden, das in den Vollbesitz seines Seins gelangt ist, *geht* es nicht mehr *um* sein Sein. Und umgekehrt: in dem Mass, in dem es von der verkrampften Gespanntheit der sorge um die eigene Existenz übergeht in die Gelassenheit und Gelöstheit der selbstvergessenen Hingabe an das ewige Sein, in eben dem Mass wird schon sein zeitlichen Sein vom ewigen erfüllt. Sorge und Zeitlichkeit sind also keinesweges der letzte Sinn des menschlichen Seins, sondern – seinem eigenen Zeugnis nach – gerade das, was so weit als möglich überwunden werden muss, wenn es zur Erfüllung seines Seinssinns gelangen soll.[26]

Stein sees eternity as the other conclusion of time, as another fullness with respect to human planning, in which "he has had enough of his being". Her conclusion is that "the whole doctrine regarding time, as it is defined in *Sein und Zeit*, is in need of a transformation",[27] but in the direction of a time and an end which participate in eternity. However, how can an existing being or man participate in eternity without transcending/violating their constitutive nature of limitedness and temporality?

Stein believes that our being is not simply temporal; it does not exhaust itself in temporality because earthly existence is not sufficient for carrying out all our possibilities and for receiving everything that "is offered us".[28] For Heidegger it is exactly the opposite. He would say that our being is simply temporal, it exhausts itself in temporality because earthly existence

is sufficient for realizing all our possibilities and for choosing from every-thing that is offered to us. In other words, temporality is linked to choosing, therefore to deciding and therefore to the possibility and free-dom of choice. Temporality is the group of possibilities that lead to "Dasein", even though one type of choice rather than another, represents something that is dramatic, that can justly be intended as a manifestation of an almost sinful limitation that influences existence.

This drama, or culpability, is the decisive point of the relationship between existence and temporality, and therefore of the interpretation that Heidegger provides. For Heidegger, the temporality of existence means a group of possibilities from which "Dasein" is called to choose in terms of *aut aut* in a radical way. However to choose one possibility means depriving oneself of another possibility, therefore each fulfilment is the result of a denial: here lies the sense of division, of guilt with which "Dasein" renders such a dramatic dimension. However, the division is secular, unredeemed, that cannot find a solution in an ambit of religious transcendence, because this would mean the lack of the finished constitu-tive nature of existence. Paradoxically for Heidegger, culpability is the basis of temporality, of the decision and of the freedom of existence. If man realized all of his possibilities then he would no longer be man, existence would no longer be existence, time would no longer be time and, decision would no longer be decision.

Stein also introduces the concept of guilt, of sin, intending it, however, in a completely different way from that of Heidegger. She writes:

Er (Heidegger) unterlässt es, dieses in unserer Endlichkeit begründete Schuldigsein von dem vermeidlichen und darum sündhaften Versagen gegenüber einer Forderung zu unterscheiden.[29]

Here the way of intending sin as "avoidable refusal", seems to shift from the conjecture that there are some choices, regarding prejudice and values, that must be made differently from others, perhaps negative ones. Sin is therefore a dimension outside of existence, in that it does not conform to an assumed legal order (religious, ethical, etc.), which must however be respected. So here we have the figure of the saint who entrusts God with the realization of all those possibilities that in his brief temporal existence he is not able to fulfil. Here the everlasting presents itself as an edifying, consolatory dimension, like the sublimation and recovery of missed opportunities; a sort of second existence, fuller and authentic.

Here is how Stein describes the saint:

der Heilige, der diesem Ideal am nächsten kommt, wird manchmal bedauern, dass ihm die nötige Zeit fehle, um allem entsprechen zu können, was von ihm verlangt wird; und er wird nicht immer imstande sein, unter verschiedenen zur Wahl stehenden Möglichkeiten die heste klar herausfinden zu können. Er wird Ruhe finden in dem Vertrauen, dass Gott den, der guten Willens ist, vor einem verhängnisvollen Fehlgriff bewahrt und seine unfreiwilligen Irrtümer zu gutem Ende lenkt. Aber gerade er ist überzeugt von seiner eigenen Fehlbarkeit und davon, dass Gott allein der unumschränkt *Erschlossene* ist.[30]

There are some difficulties in this reading, particularly regarding the interpretation of the time-existence relationship. While, according to Heidegger, time and existence coincide and govern the notion of possibility or project on which one stakes his choice, the same thing does not happen according to Stein. For Heidegger, it is the choice of defining the authenticity or non-authenticity ("dejection", or "alienation") of existence and time, without there being any discrimination regarding values, ethics or religion. It is a simple question of description, of the transcendental analytics of existence in its universal structure, independently of any historical content. According to Stein, on the other hand, in the moment in which temporality does not completely exhaust the existence or "Dasein", there is another transcendent, meta-temporal, eternal dimension, in the light of which is defined the authentic existence, always contrary to temporal existence, which is considered non-authentic. The paradox is that Stein, starting with existential analytics, finishes by attributing to being a certain transcendency with regards to time, in consequence of which she defines authentic existence, that which realizes all possibilities and is transcendent and everlasting with respect to daily and temporal time. Regarding this fracture between being and time, she intends to recuperate an horizon that is irremissible, privileged, and with values, while Heidegger's reading lacks an ethical privilege, confined in the ambit of worldly preoccupations.

She can therefore observe:

in seinen Untersuchungen kein Raum ist für das, was dem menschlichen Sein Fülle gibt: Freude, Glück, Liebe. Das Dasein ist bei ihm entleert zu einem Laufen aus dem Nichts ins Nichts. Und doch ist es die Fülle, die erst recht verständlich macht, warum es dem Menschen "um sein Sein geht".[31]

In this way two different points of view confront each other, regarding the realization or non-realization of existence, in the pursuit of a gratification or beatitude. The gratification and beatitude that Stein seeks beyond time, in faith, in the transcendence of God, is found by Heidegger in the radical and final limitedness of existence: death. Death represents a sort

of fullness and gratification, in the sense that all the possibilities are realized, all confined to insignificance. It is a fullness of the limitation, of the emptiness, that in its radical anguish, frees us from any particular anxiety. Living for death means, in the end, living every choice as though it is insignificant, therefore it is almost an invitation to confine the every day difficulties to a final and consolatory horizon, in insignificance.

Heidegger appears therefore to reject that consolatory theological vision which Stein considers prejudicial in the explanation and comprehension of the sense of being. She observes in fact that man:

Was ihm Fülle gibt, das will er nicht lassen, und er möchte ohne Ende und ohne Grenzen *sein*, um es ganz und ohne Ende zu besitzen. Freude ohne Ende, Glück ohne Schatten, Liebe ohne Grenzen, höchst gesteigertes Leben ohne Erschlaffen, kraftvollste Tat, die zugleich vollendete Ruhe und Gelöstheit von allen Spannungen ist – das ist *ewige Seligkeit*. Das ist *das Sein, um das es dem Menschen* in seinem Dasein *geht*. Er greift nach dem Glauben, der es ihm verheisst, weil diese Verheissung seinem tiefsten Wesen entspricht, weil sie ihm erst den Sinn seines Seins erschliesst: er wird *im vollen Sinne sein*, wenn er im *Vollbesitz seines Wesens* ist.[32]

The full possession of man's essence can be achieved only in the afterlife, with God. This is intended in a double way, as the realization of all the possibilities of existence and as that which allows man to have the maximum and "unlimited" understanding of his own being and "of the highest level of total being".[33] Stein's perspective leads to the solution of both problems, which are the same in Heidegger's existential analytics – that *of* existence which leads man to a being amongst beings (existent problem); and that *about* existence, which leads man to reflect upon his being as being of the being (existential problem) – seen both in a metahistorical dimension, of divine fullness, as well as in a thematized dimension beginning with the limitedness and temporality of "Dasein".

In this passage, time has a decisive role, especially regarding its changing of perspective, passing from "temporal extension" to a "concentration" (*Sammlung*) of time[34] in the unity of time that is given by the moment. Stein perceives the same tension in Kierkegaard and in Heidegger, when she notes that both agree regarding the unity of the moment.[35]

In truth, in *Sein und Zeit*, § 68, Heidegger tends to specify and distinguish his position in regards to that of Kierkegaard. He writes:

S. *Kierkegaard* hat das *existenzielle* Phänomen des Augenblicks wohl am eindringlichsten gesehen, was nicht schon bedeutet, dass ihm auch die existenziale interpretation entsprechend gelungen ist. Er bleibt am vulgären Zeitbegriff haften und bestimmt den Augenblick mit Hilfe von Jetzt und Ewigkeit. Wenn Kierkegaard von "Zeitlichkeit" spricht, meint er das

"In-der-Zeit-sein" des Menschen. Die Zeit als Innerzeitigkeit kennt nur das Jetzt, aber nie einen Augenblick. Wird dieser aber existenziell erfahren, dann ist eine ursprünglichere Zeitlichkeit obzwar existenzial unausdrücklich vorausgesetzt.[36]

According to this position, the phenomenon of the moment, *Augenblick*, cannot be conceived on the basis of the instant, *jetze*, because the latter is a temporal phenomenon "of the time as real intra-temporality", that is of the time in which "something rises, passes or is simply present".[37] These three terms, which explain the existential becoming of time, only define the instant. This means that in the instant, due to its intra-temporal dimension, anything can happen, in the sense that the becoming is always punctual, unforeseeable, while on the other hand, in the moment "nothing can happen" being outside of historical time and of its "ecstasies". The conclusion that Heidegger reached in the said paragraph is clear and unequivocal: "Das Phänomen des Augenblicks kann *grundsätzlich nicht* aus dem Jetzt aufgeklärt werden".[38] This means also that the becoming time of the moment cannot be defined regarding "inauthentic present" or "presentation", but the moment becomes time starting with the authentic future ("Dagegen zeitigt sich der Augenblick umgekehrt aus der eigentlichen Zukunft").[39] In short, for Heidegger the moment is the annihilation of the instant, the "uneigentliche Gegenwart" or "das *Gegenwärtigen*".[40] In *Sein und Zeit*, § 68, Heidegger wrote:

Wenn vir den Ausdruck Gegenwärtigen ohne Zusatz gebrauchen, ist immer das uneigentliche, augenblicklos-unentschlossene gemeint. Das Gegenvärtigen wird erst aus der zeitlichen Interpretation des Verfallens an die besorgte "Welt" deutlich werden, das in ihm seinen existenzialen Sinn hat. Sofern aber das uneigentliche Verstehen das Seinkönnen aus dem Besorgbaren entwirft, heisst das, es zeitigt sich aus dem Gegenwärtigen. Dagegen zeitigt sich der Augenblick umgekehrt aus der eigentlichen Zukunft.

From this point of view it is important to understand the meaning of the future to which the moment defers us and which Stein explains in a double way:

einmal so, wie Heidegger es tut – als die aus dem Verständnis der Flüchtigkeit und Nichtigkeit des eigenen Seins geborene *Sorge* um seine Erhaltung; darüber hinaus aber als *Abzielen auf eine noch ausstehende Erfüllung*, einen Übergang aus der Zerstreuung des zeitlichen Seins in die Sammlung des eigentlichen, einfachen, ewigkeiterfüllten Seins. Daneben muss der *Gegenwart* ihr Recht werden als der *Seinsweise der Erfüllung*, die uns – wie ein flüchtiges Aufblitzen des ewigen Lichtes – das Verständnis für Seinsvollendung erschliesst, und der *Vergangenheit* als der Seinsweise, die uns mitten in der Flüchtigkeit unseres Seins den Eindruck der *Bestandigkeit* vermittelt.[41]

Now, it is quite clear that in the moment "nothing can happen", therefore Kierkegaard's inclusion of the everlasting in time, to which Stein refers, leads us to that meaning of intra-temporality which Heidegger has confined to the common dimension of time. So the authentic sense of the future is to place oneself as a moment of existence, rather like planning the radical nothing of existence, the nothing of its happening, in other words, the being for death. The future thus becomes the anticipation of death and the moment is its concrete timing. It is that authentic time which prepares us for death.

Consequently, existence no longer leads to determined projects with particular ends. The moment annuls every particular project, every particular end. In the moment there is the frustration of every occurrence as an expression of inauthentic time, of the past as "fear", of the present as "presentation" and of the future as "attention". In a different way, Stein always interprets time in terms of stability (the past), of fullness (the present), and of expectation (the future). In conclusion, she still shares Heidegger's point of view regarding inauthentic time and intra-temporality which lacks, as in Kierkegaard, access to the authentic existential dimension, which is not outside of time (in the transcendent fullness of being).

The fact that in the moment "Dasein" nullifies every project and remains alien to all the seductions of the worldly opportunities, does not mean frustration of true planning. On the contrary, Heidegger has explained how authentic planning is that advanced decision with regards to Dasein's limitedness and its limitation, which the moment particularly temporises in the ambit of the authentic future.

This means that the moment does not express the nihilism of existence, but only the nihilism of its inauthentic potential, or of the individual contents that make man fall back into the actual reality that he would like to transcend and, instead, they consolidate him in it. Consequently, in the moment he expresses the only authentic way of being of the project: remaining in the open, in the radicalness of an existence that does not close itself in worldliness. In short, remaining faithful to the very end, to the continuous going beyond structure of his "Dasein" is authenticity. In Heidegger's following work on *Nietzsche*, in which the initial project goes back to courses held in Freiburg between 1936–1940, in the paragraph entitled *Moment and eternal return*, Heidegger confirms the interpretation of the moment as a going beyond nihilism, as "thought that in its essence overcomes" the nothing.

CONCLUSION

At this point our research and analysis of Stein ends regarding Heidegger's *Sein und Zeit* and its effective existential analytics. Stein's analysis proves to be extremely ambiguous. The ambiguity of Heidegger's position springs, according to Stein, from the fact that on one hand Heidegger puts into perspective and "discovers something of the basic constitution of the human being" and at the same time "he traces with extreme accuracy a determined manner of the human being",[42] while, on the other hand, he demonstrates serious limitations due to an insufficient conception of care, of death and of time, in that he neglects their foundation, which is the everlasting, God. Using an expression of Heidegger, she defines the human being as a "non redeemed being" (*unerlostes Sein*), due to both his "fallen" and daily character as well as his authentic nature. Consequently, a negative judgement weighs on existence that seems to alienate itself from the question of the "true" sense of being, in such a way that the analysis proves indefinite, not only incomplete but distorted. The impression that one has following Stein's reading, is that by shifting the axis of the reflections from existence to God, from time to eternity, all of Heidegger's statements fall into a dimension of non-authenticity.

Therefore, arriving at the third and final question, the decisive one, which consists of asking oneself if the analysis of "Dasein" is sufficient to present itself as a basis for the question of its sense, Stein's answer is, decisively negative.

In confirming this, she quotes an observation from Hedwig Conrad-Martius, according to which Heidegger proceeds "wie wenn mit ungeheurer Wucht weisheitsvoller Umsicht und nicht nachlassender Zähigkeit eine durch lange Zeiträume ungeöffnete und fast nicht mehr öffenbare Tür aufgesprengt wird und gleich darauf wieder zugeschlagen, verriegelt und so stark verbarrikadiert, dass ein Wiederöffnen unmoglich scheint".[43] He "habe mit seiner 'in unnachahmlicher philosophischer Schärfe und Energie herausgearbeiteten Konzeption des menschlichen Ich den Schlüssel zu einer Seinslehre in Händen, die – alle subjektivierenden, relativierenden und idealisierenden Gespenster verscheuchend – mitten hinein und zurück in eine wahre kosmologische und gottgetragene Welt' ".[44]

But was this his real intention? Heidegger has been thus interpreted as a thinker who has flattened the sense of being regarding existence, therefore regarding the ego, that was the only expert of being. All of this is obvious because of, according to Stein, the prejudicial worldly closure

compromising the otherness and absoluteness of Being, of that Being which was identifiable with the God of the Hebrew-Christian tradition.

In fact, apart from Heidegger's true understanding of analytics, which has been widely explained, it is necessary to repeat how the analytics of existence does not present itself as a prejudicial closure of the divine transcendence. It is a structural analysis that doesn't regard the different contents of existence, but regards the *how* and not the *which* of existence. That is to say, that *how* inevitably finishes with the orienting of the terms of the relationship between immanence and transcendence, between time and eternity, from the moment that such a relationship cannot be thematized, if not starting from limitedness and temporality of the existence and from its consequent comprehension of man.

This does not mean, however, flattening out being or God, over man, over the world or over the rational categories of this relationship, as has sometimes been claimed. Heidegger resolutely takes a stand against this type of idealism and rationalism, but likewise distances himself from the traditional forms of realism which he has claimed thematize being, apart from the existence in the system of temporality and limitedness, arriving therefore to fill in the gap between man and God by means of a fideistic and dogmatic attitude. Leading the question of being back to the sense of existence and therefore, of "ego", can also mean the need to prepare for a less dogmatic relationship, that is more open, and problematic, with transcendency. The difficulty, the provocation which Heidegger introduces is that of seeking another relationship with God opposed to the easy solutions of idealism and realism.

Stein recognizes, in the end, that Heidegger is not an atheistic thinker; he has not repudiated Christianity, even though, in her opinion, "an emotional anti-Christian attitude" emerges, which has generated a battle inside of him. He has distanced himself too quickly from medieval Christian metaphysics "a wrong path in which the true question of the sense of being has been lost",[45] ignoring the Thomistic theme of *analogia entis* and of the truth.

In particular, the Thomistic notion of truth contained in the first *Quaestio de Veritate* does not so much regard the truth of the judgement, the logical truth, but the ontological one, of being. Stein appears to trace an affinity between Heidegger and Saint Thomas, of which, Stein is, seemingly, not aware. In the first *Quaestio de Veritate*, Saint Thomas, on answering the question "what is the truth?", distinguishes four meanings, of which the first and most important is that of truth as "the being that reveals and explains itself".[46] This definition, according to Stein, seems

to evoke the truth as a discovery of Heidegger. In truth, the affinity is only apparent, exterior, because terms like "truth", "being", "manifestation", of the Thomistic *quaestio*, are still expressions of that metaphysical language of Platonic-Aristotelian structure which Heidegger rejects, considering it inadequate to express being and its Difference. Henceforth, Heidegger's inexhaustible attempts to create another type of language, obtained this time from the poets.

It is worth specifying, by way of example, the notion of being. In *Sein und Zeit*, Heidegger, wants to break with each metaphysical assumption – both realistic as well as idealistic – of the relationship between being and the being. He therefore limits himself to giving a purely analytical definition. The being is (*ist*), being is there (*es gibt*). Being, in other words, is the temporal individual dimension of something that exists. While the being is simply "is", in the sense that it is at one's disposal, being is the planning existence, the task which can be actually carried out by the being, that *ist*. Being is the calling of the being to its existential task; this counts more for the human being, who is the privileged being.

Here Heidegger's interpretation of *gibt* as *geben*, "to give" is absent. However, being is not that which gives being to the being (the Thomistic *actus essendi*), but that which "there is", existence, in all the above analyzed prerogatives. Stein notes that in *Sein und Zeit* "Vom Gott ist nur gelegentlich in Randbemerkungen und in ausschliessender Weise die Rede: das göttliche Sein als etwas, was für die Klärung des Sinnes von Sein überhaupt Bedeutung haben könnte, bleibt völlig ausgeschaltet".[47] In truth, the lesson of Heidegger's analytics is not so much the exclusion of God and of theology, but a preoccupation to protect existence in its dimension of grounds for any other discussion.

During the same years in which Stein raised such objections regarding Heidegger's analytics, Rudolf Bultmann, in Marburg, found the stimulus (in her utter opposition to transcendency) for a new theological statement with a historical foundation – existential. In *Kerygma und mythos*, he explained that "If the revelation of God always and only takes place from time to time in the *now* of existence (as an eschatological happening) and if the existential analysis sets man in his temporality, in which he has to live, it thus discovers a character of existence that faith – but only faith – interprets in the sense that man has a relationship of dependence with God. This interpretation is not precluded from a formal analysis of existence, in fact it is explained by it".[48]

In this way the themes of care, of time and of death allowed the noted German theologian Nicola Abbagnano "to distinguish authentic exis-

tence, which opens the future and responsibly accepts being oneself in this opening, from the inauthentic existence that is man's unaware relapse regarding his past".[49] In virtue of this distinction, authentic existence becomes the place in which the eschatological event is made possible, through which God enters the world and puts an end to its history. Following Heidegger's footprints, Bultmann interprets living for death, as an ontological precondition of the *Kerygma*, of the redeeming event, in the sense that the thought of death, annulling all worldly projects, casting them into insignificance, opened man to the divine expectation. In this way, transcendence is not to be sought *after* death, but *in* death.

Here the deviation from Stein's interpretation is evident. While the German philosopher criticized Heidegger for having closed the possibility of a transcendent basis of the analytics or, at least, for having given it a marginal role, Bultmann found in the analytics the indispensable conditions of every theological approach to existence. This difference of evaluation depends also on the fact that while in Stein's reading the Thomistic prejudicial question is important, as is the intention of adapting Heidegger to Saint Thomas, in Bultmann's work this prejudicial question is non-existent: theology does not need a new metaphysical language, but it needs another sort of language, which the protestant theologian has sought in Heidegger's analytics.

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NOTES

[1]   E. Stein, *Martin Heideggers Existentialphilosophie*, in *Edith Steins Werke*, Band VI (Louvain: Nauwelaerts, 1962), p. 69. In the following text Stein's short notes have been translated by me.
[2]   M. Heidegger, *Sein und Zeit* (Tübingen: Niemeyer, 1977), p. 2.
[3]   Stein, op cit., p. 71.
[4]   Ibid.
[5]   Ibid.
[6]   Ibid., pp. 90–91.
[7]   M. Heidegger, *Brief über den Humanismus* (Frankfurt am Main: Klostermann, 1949), p. 329.
[8]   Stein, op cit., p. 91.
[9]   Ibid., pp. 91–92.
[10]   A. Fabris, *Essere e tempo di Heidegger* (Roma: Carocci, 2000), p. 105.
[11]   Stein, op cit., p. 93.
[12]   Ibid., p. 95.

[13]   Ibid.
[14]   Ibid., p. 97.
[15]   Ibid., p. 98.
[16]   Ibid., p. 99.
[17]   Ibid.
[18]   N, Abbagnano, "Martin Heidegger", in *Storia della filosofia*, III (Torino: Utet, 1969), p. 388.
[19]   Ibid.
[20]   Stein, op cit., p. 100.
[21]   Ibid., p. 101.
[22]   Ibid., p. 104.
[23]   Ibid., pp. 104–105.
[24]   Ibid., p. 109.
[25]   Ibid., p. 111.
[26]   Ibid.
[27]   Ibid.
[28]   Ibid., p. 109.
[29]   Ibid.
[30]   Ibid.
[31]   Ibid., p. 110.
[32]   Ibid.
[33]   Ibid.
[34]   Ibid.
[35]   Ibid.
[36]   Heidegger, *Sein und Zeit*, § 68 (Tübingen: Niemeyer, 1977), p. 338.
[37]   Ibid.
[38]   Ibid.
[39]   Ibid.
[40]   Ibid.
[41]   Stein, op cit., p. 111.
[42]   Ibid., p. 112.
[43]   Ibid.
[44]   Ibid., pp. 112–113.
[45]   Ibid., p. 115.
[46]   Ibid.
[47]   Ibid., p. 91.
[48]   R. Bultmann, *Kerygma und mythos*, II (Hamburg-Bergstedt: Evangelischer, 1952), p. 194. The translation is my own.
[49]   Abbagnano, op cit., p. 862.

SEMIHA AKINCI

TRANSWORLD INDIVIDUALS VERSUS DAVID LEWIS'S CREATION OF COUNTERPART INDIVIDUALS

INTRODUCTION

The notion of transworld individuals is presupposed by possible worlds semantics. Let us consider for instance the sentence "*a* is possibly *F*". In possible worlds semantics, this is true if and only if there exists a possible world *W* which is accessible from the actual world and in which *a* exists and has the property *F*. Hence, the truth of "*a* is possibly *F*" appears to presuppose the existence of one and the same individual in more than one world. It, therefore, seems that the possible-worlds semantics demands that we make sense of the relation of identity of individuals existing in different worlds. Many philosophers think that we cannot make sense of this notion. The problem of making sense of it is the problem of 'Transworld Identity'. The argument that its solution is beset with insuperable difficulties runs as follows:

Suppose that a certain person *A* is one meter sixty centimeters tall. Then it is possible that *A* could have been one centimeter shorter than he actually is. If we appeal to the framework of possible worlds, 'it is possible that *A* is one centimeter smaller than he actually is' is true if there is a possible world *W'* which is accessible from the actual world *W* and in which *A* exists and stands one meter fifty-nine centimeters. If we treat *A* as a transworld individual that exists in both *W* and *W'*, then, it is argued, we violate the *Indiscernibility of Identicals*. According to this principle, for any object *x* and *y*, if *x* and *y* are identical, *x* has every property that *y* has and *y* has every property that *x* has. This principle is violated by our double world denizen *A* (viz.: being one meter fifty-nine centimeters tall that *A* in *W* does not have but *A* in *W'* does, thus making *A* in *W* discernible from *A* in *W'*).

Today in possible world semantics, two different stands are being defended by philosophers to answer the above objections: an essentialist position, and the Counterpart Theory of David Lewis.

For the essentialist position, which Alvin Plantinga defends most explicitly, transworld individuals exist in different worlds by possessing the same essential characteristics but differing in non-essential characteristics.

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A exists in two possible worlds because *A* possesses the same essential characteristics in both worlds.

For Lewis, it is absurd for the same individual to exist in two different possible worlds, as the essentialist claims. Each individual can exist only in his own world. Only counterparts of an individual can exist in different worlds, and counterparts of an individual are distinct from that individual and represent it.

In my paper, I will try to show how an object can represent a different and distinct object? Many philosophers believe that Lewis's counterpart individuals theory is more plausible than transworld individuals because it is free from the problems of transworld individuals.

TRANSWORLD INDIVIDUALS

Many philosophers argue that the appeal to the framework of possible worlds semantics requires an incoherent notion, the "transworld individual," and that this notion creates the vexing problem of transworld identity. Like possible worlds, transworld individuals are also an invention of philosophers.

There is one central problem with transworld identity. It is the problem of representation *de-re*. Consider a sentence like 'Aristotle might have been a singer': its truth-conditions would be given as 'There is a possible world in which Aristotle is a singer'. But what determines *what* individual in another possible world is *Aristotle*? Suppose, for examle, that in *w** there are two possible individuals, one just like Aristotle except that he is a nurse instead of a philosopher, the other just like Aristotle but a singer instead of a philosopher; which is to be identified with the actual Aristotle? There are alternative solutions for this vexing problem of transworld individuals. The alternatives seem to be:

Certain properties of an individual are regarded as essential to its being that individual, and the criterion for an individual in another possible world being the same individual is that it possesses those properties.

The burden of the problem is shifted off of predicates and on to names. However, Kripke denies that the proper names of individuals are equivalent in sense to any set of desciptions of their denotata, and bypasses the question of how much of such a set of descriptions an individual in another possible world would have to satisfy to be identical with Aristotle in the actual world. Proper names are rigid designators, denoting the same individual in another possible world is 'Aristotle', that individual.

It is denied that it is necessary, in order for it to make sense to say that individuals in different worlds are one and the same, that criteria be supplied by means of which one could pick out which individual in another world is the same as a given individual in this world. The requirement that 'criteria of identity' be given is, according to proponents of such an approach, both impossible and undesirably demanding (Plantinga 1974, ch. 6).

Others reject the terms of the original problem, not because they consider the requirement that 'criteria of identity' be given as too stringent, but because they deny that the same individual can exist in different possible worlds – so they deny that the problem arises (S. Haack 1978, p. 192). Leibniz thought that each individual exists in only one possible world. D. Lewis also adopts this line of thought, but he elaborates it with what he calls 'counterpart theory'. Each individual, according to that theory, exists in just one possible world, but has counterparts in other possible worlds. The truth of assertions such as 'Aristotle might have been a singer' therefore depends not upon whether there is a possible world in which Aristotle is a singer, but upon whether there is a possible world in which a counterpart of Aristotle is a singer.

We can explain the truth condition of a *de-re* sentence "*a* is possibly *P*" as follows: "*a* is possibly *P*" is true if and only if there is a possible world W in which a has the property P. In this example, the existence of possible object a in W is not mentioned. Even if we follow Quine's maxim, what we claim is that a possible world W exists; we are not making any claims concerning the existence of the possible object a in W. In this formulation we don't have any problem concerning transworld identity, because we don't need to make any claims about the existence of possible objects which we should identify with other possible objects. The real problem we have to consider is to justify the phrase, "according to a possible world W, a has the property P": that is, we have to answer the question, how a possible world W represents a's having property P. According to me, in determining whether something is a representation of a certain object, what matters is not the qualitative similarity between representatia and the object but the intentionality of the individual constructing the representation. For example, if a child draws a picture of his mother, to determine what his picture represents we do not rely on the qualitative similarity between the picture and his mother. What really matters is the child's intention to draw his mother.

Lewis explains *de-re* modal sentences by introducing 'Counterpart Theory'. Many believe that Lewis' Counterpart Theory is the most plausi-

ble theory in accounting for *de-re* modal sentences, since his theory is free from the problem of transworld identity.

COUNTERPART INDIVIDUALS

Lewis develops Counterpart Theory in detail in his paper "*Counterpart Theory and Quantified Modal Logic*". In this paper he argues that we can formalize our modal discourse without using modal operators, that is, a modal system can be developed within ordinary quantification logic with identity. He calls this system Counterpart Theory. The theory he develops can be summarized as follows:

1) The logic of Counterpart Theory is a classical quantification logic with identity. Definite descriptions are accommodated the Russelian way.

2) This theory has the following four primitive predicates:

$Wx = x$ is a possible world.

$Ixy = x$ is in possible world y.

$Ax = x$ is actual.

$Cxy = x$ is a counterpart of y.

3) The domain of quantification is the set consisting of all possible worlds, including the actual world, and all objects existing in these worlds.

4) This theory has the following postulates:

P1 $\forall x \, \forall y \, (Ixy \rightarrow Wy)$: Nothing is in anything except a world.

P2 $\forall x \, \forall y \, \forall z \, (Ixy \wedge Ixz) \rightarrow (y = z)$: Nothing is in two worlds.

P3 $\forall x \, \forall y \, (Cxy \rightarrow (\exists z)Ixz)$: Whatever is a counterpart is in a world.

P4 $\forall x \, \forall y \, (Cxy \rightarrow (\exists z)Iyz)$: Whatever has a counterpart is in a world.

P5 $\forall x \, \forall y \, \forall z \, (Ixy \wedge Izy \wedge Cxz \rightarrow (x = z))$: Nothing is a counterpart of anything distinct from itself in its world.

P6 $\forall x \, \forall y \, (Ixy \rightarrow Cxx)$: Anything in a world in a counterpart of itself.

P7 $\exists x (Wx \wedge \forall y\, Iyx \leftrightarrow Ay)$: Some world contains all and only actual things.

P8 $\exists x\, \forall x$ (Something is actual).

Every sentence of quantified modal logic can be translated into Counterpart Theory using the following schema:

T1   The translation of A is $A \langle a \rangle$ (A holds in the actual world)

T2   a. $A\langle b \rangle$ is b if A is atomic.

T2   b. $(\neg A)\, \langle b \rangle$ is $\neg A\, \langle b \rangle$

T2   c. $(A \wedge C)\, \langle b \rangle$ is $A\, \langle b \rangle \wedge C\, \langle b \rangle$

T2   d. $(A \vee C)\, \langle b \rangle$ is $A\, \langle b \rangle \vee C\, \langle b \rangle$

T2   e. $(A \to C)\, \langle b \rangle$ is $A\, \langle b \rangle \to C\, \langle b \rangle$

T2   f. $(A \leftrightarrow C)\, \langle b \rangle$ is $A\, \langle b \rangle \leftrightarrow C\, \langle b \rangle$

T2   g. $\forall x\, A\, \langle b \rangle$ is $\forall x\, (Ixb \to A\, \langle b \rangle)$

T2   h. $\exists x\, A\, \langle b \rangle$ is $\exists x\, (Ixb \wedge A\, \langle b \rangle)$

T2   i. $A\, (x_1 \ldots x_n)\, \langle b \rangle$ is $\forall w\, (y_1 \ldots y_n)$
$$(Ww \wedge Iy_1 w \wedge Cy_1 x_1 \wedge Iy_n w \wedge Cy_n x_n)$$
$$A\, \langle b \rangle\, (y_1 \ldots y_n)$$

T2   j. $\Diamond\, A\, (x_1 \ldots x_n)\, \langle b \rangle$ is $(\exists w)\, (\exists y_1 \ldots y_n)$
$$(Ww \wedge Iy_1 w \wedge Cy_1 x_1 \wedge Iy_n w \wedge Cy_n x_n)$$
$$A\, \langle b \rangle\, (y_1 \ldots y_n)$$

(Lewis 1968: 113–116)

In this theory, things in different worlds are never identical by P2: that is, possible objects are world-bound. Hence there is no identity relation between objects in different worlds but objects in different worlds, are related to each other by "counterpart relations" which are relations of similarity. Lewis says, "Your counterparts resemble you closely in content and context in important respects. They resemble you more closely than do the other things in their worlds. But they are not really you" (D. Lewis 1986: 28). So, we can have the following rule for determining counterparts of an object a:

Rule 1:   For any world w and any object x, x is the counterpart of a in w if and only if x exists in w and x is sufficiently similar to a in w and no other object is more similar.

The counterpart relation is reflexive since every thing must be most similar to itself. But it is neither symmetric nor transitive. That it is not symmetric can be shown by the following example. Suppose that an object x in a possible world W_1 resembles sufficiently an object a that exists in the actual world and no other object in W_1 resembles a more. Then, by Lewis's Rule 1, x is the counterpart of a. Now suppose that there are other actual objects b, c, etc., that resembles x more, which is clearly possible. Then, a is not a counterpart of x. Also, the failure of transitivity can be shown easily, because it does not follow that a is sufficiently similar to c from the fact that a is sufficiently similar to b and b is sufficiently similar to c.

Another feature of the argument of the counterpart relation is that one object in a world can be the counterpart of more than one object in another world and more than one object in a world can be the counterparts of one object in another world. Suppose that an object x in a possible world W_1 sufficiently resembles two actual objects a and b, and that no other object in W_1 resembles a or b more. Then, according to Rule 1, x is the counterpart of both a and b. Also, suppose that two objects x and y in a possible world W_1 are identical twins which resemble an actual object a most. Then, by Rule 1, both x and y are the counterparts of a.

Lewis thinks that every sentence of quantified modal logic can be translated by using the translation scheme of counterpart theory, and that every sentence of quantified modal logic has the same meaning as its translation. As we can see in his translation scheme, he treats the counterpart relation as a two-place predicate and for any modal sentence which contains a quantifier, the quantifier is restricted to its proper scope. For instance, consider the following *de-dicto* modal sentence:

$$\diamond \, \exists(x)Px$$

The translation of the above sentence is

$$(\exists w) \, (Ww \wedge (\forall x)) \, (Ixw \rightarrow Px).$$

Here, the clause 'Ixw' plays the role of restricting the values of the variable x to things in the world w. Also, *de-re* sentences can be translated in a similar way. For example, $\exists x \diamond Px$ can be translated as follows: $\exists x \, (Ix@ \wedge \exists w) \, (Ww \wedge \exists r)) \, (Irw \wedge Crx \wedge Pr)$.

As we have seen, according to Counterpart Theory, in explaining *de-re* sentences we appeal to the counterparts of an object, which are distinct from that object itself and represent it. This leads us to raise the question: How can an object represent a different and distinct object? Our intuition says that *de-re* modality has to do with the thing itself. Kripke argues,

> The counterpart of something in another possible world is never identical with the thing itself. Thus if we say "Humphrey might have won the election" we are not talking about something that might have happened to Humphrey but to someone else, a "counterpart". Probably, however, Humphrey could not care less whether someone else, no matter how much resembling him, would have been victorious in another possible world. (Saul Kripke 1980, p. 45)

Lewis replies to this objection in his book *On the Plurality of Worlds* (pp. 196–197). According to him, even though counterpart theory allows some other objects to play the role in representation *de-re*, that cannot be an objection to his theory, because in Modal Actualism an object also is not represented by itself. Both counterpart theory and modal Actualism agree in that there are other worlds according to which a person A is one centimeter smaller than he actually is. In Counterpart Theory, the counterparts of A in other worlds represents A in *absentia* (Lewis 1986: 9–10). Similarly, in Actualism, the representing entities represent A's being one centimeter smaller than he actually is in *absentia*. Also, both Counterpart Theory and modal Actualism agree in that A himself exists only in this actual world and he himself cannot be a part of other worlds. Then, Lewis argues the fact that in Counterpart Theory someone else other than A is playing the role of representing A cannot be an objection to Counterpart Theory alone, since in Actualism also A himself does not exist in other worlds. I think that in general, his observation is correct. But there is a big difference between Lewis's Counterpart Theory and Actualism. According to Counterpart Theory, A himself exists in the actual world only and A himself represents A in the actual world. However, in modal Actualism A himself does not exist in the actual world when it is construed as an abstract entity.

Lewis's Counterpart Theory differs from Actualism in two important respects (I ignore the fact that the former is a realistic theory and the latter is an actualistic theory). First, Lewis's counterpart relation, viewed as a tool to explain representation *de-re*, has different formal properties than that of the relation of identity. It fails to be symmetric and transitive. So, the counterpart relation is not an equivalence relation. Second, the counterpart relation is defined in terms of similarity. On the other hand,

identity cannot be defined in terms of similarity. In practice, we take identity as a two-place relation. But identity is a special two place relation which holds between a thing and itself. So, no matter how similar two objects are, they are not identical as long as they are distinct. In the above (important) respects, Lewis's Counterpart Theory differs from Actualism.

In his paper "*Counterpart-Theoretic Semantics for Modal Logic*", Hazen shows that a logical problem also arises for Counterpart Theory (Allen Hazen 1979: 325–327). Consider the following two sentences:

a) $\square$ *Rab*

b) $\square$ $\exists x$ *Rax*

The translations of the above sentences in Counterpart Theory are as follows:

a′) $\forall w \, \forall x \, \forall y \, (Ww \wedge Ixw \wedge Iyw \wedge Cxa \wedge Cyb \rightarrow Rxy)$

b′) $\forall w \, \forall y \, ((Ww \wedge Iyw \wedge Cya) \rightarrow \exists x \, (Ixw \wedge Ryx))$

a) is true if in every world in which every counterpart of *a* has relation *R* to every counterpart of *b*. Also, a) can be true even if there is a possible world *W* in which there is a counterpart of *a* but no counterpart of *b*. This is because the antecedent of a′) is false at *W* and so the conditional would be true. But b) is not true if there is a possible world *W* in which there is a counterpart of *a* but no counterpart of *b*. So, according to Counterpart Theory the inference from a) to b) is not valid.

However, in our informal reasoning, we view the following inference as valid.

$\square$ *Fa*

$\square$ $\forall x \, (Fx \rightarrow Gx)$
_____

$\square$ *Ga*

The inference is valid in Lewis's theory if *F* and *G* are taken to be one-place predicates. But if *F* and *G* are taken to be schematic letters standing for arbitrary formulae, then it is invalid in Lewis's theory. For one of the instances of the argument is the following:

a) $\square$ *Rab*

a*) $\square$ $\forall y \, (Ryb \rightarrow \exists x \, Ryx)$
_____

b) $\square \, \exists x \ Rax$

a*) is logically true in all systems of modal logic and even in Lewis's Counterpart Theory. So, since the inference from a) to b) is invalid in Counterpart Theory, it follows that the inference displayed above is also invalid.

In the same paper, Hazen considers another problem of a similar nature (Allen Hazen 1979: 328–329). If we take events as a special kind of individual, it can be said that "the death of Caesar was essentially of Caesar", since the death could not have occurred without being the death of Caesar. Now, let a refer to the death of Caesar and b to Caesar. Then the quoted sentence can be translated as:

c) Rab

The translation of c) into Counterpart Theory is, as we have seen above,

c′) $\forall w \, \forall x \, \forall y \, ((Ww \wedge Ixw \wedge Iyw \wedge Cxa \wedge Cyb) \rightarrow Rxy)$

So, in order for the above sentence to be true, every counterpart of a bears the relation R to every counterpart of b. Let the relation R hold between the following pairs: $\langle a, b \rangle$, $\langle a_1, b_2 \rangle$, $\langle a_2, b_2 \rangle$. Then, even though the two counterparts of a and the two counterparts of b exist in W_2, a_1 and b_2, and a_2 and b_1 do not bear the relation R to each other. So, the above quoted sentence is not true in Counterpart Theory. But this seems counterintuitive.

Some philosophers such as Kripke and Hazen claim that Counterpart Theory violates an intuitively logical principle (Saul Kripke, *Identity and Necessity' in Identity and Individuation*; Allen Hazen, "*Counterpart Theoretic Semantics for Modal Logic*"). Consider the following schema (Indiscernibility of Identicals):

a) $\forall x \, \forall y \, (x = y \rightarrow (P \rightarrow Py))$

The following sentence is a substitution instance of a:

b) $\forall x \, \forall y \, (x = y \rightarrow (x = x \rightarrow x = y))$

However b) is not valid in Counterpart Theory. If we translate b) according to the translation schema of Counterpart Theory, the translation will be

b′) $\forall x \, \forall y \, ((Ix@ \wedge Iy@ \wedge x = y)$
$\rightarrow (\forall w \, \forall y \, ((Ww \wedge Irw \wedge Crx) \rightarrow r = r))$

$$\forall w \ \forall r \ \forall z \ ((Ww \wedge Irw \wedge Izw \wedge Crx \wedge Czy) \to r = z))$$

This sentence is not true if there is an object a which has two counterparts in a possible world W which is accessible from the actual world.

Lewis tries to overcome this difficulty by doubting the validity of the inference of b) from a). According to him, b) is not an instance of a). As we can see in b′), the translation of b) is not an instance of a), and so b) is not an instance of a) in Counterpart Theory. Thus, Lewis argues, the denial of b) does not mean that two different things are contingently identical but means that something actual has more than one counterpart in a possible world.

I think that his argument to overcome this difficulty is not successful and there is something seriously wrong with Counterpart Theory. As we have seen, according to Counterpart Theory, "$a = b \to \Box \, a = b$" is not valid.

"$a = b \to \Box \, a = b$" is not valid in Counterpart Theory. Suppose that for an object existing in a possible world W there is another possible world W' in which two objects are the counterparts of that object.

"$a = b$" is true in W but not in W'. Hence, "$a = b \to \Box \, (a = b)$" is false. So, "$\Box \, a = b$" is not true at W. Also, "$\neg (a = b) \to \Box \, \neg (a = b)$" is not valid in Counterpart Theory. Suppose that an object existing in W' is the common counterpart of two different objects in another possible world W.

"$\neg (a = b)$" is not true at W'. So, "$\Box \, \neg (a = b)$" is not true at W. Hence, $\neg (a = b) \to \Box \, \neg (a = b)$ is not valid.

And if we follow his argument, the denial of the above sentence does not mean that there is a thing which is contingently identical, but that there is a possible world in which more than one counterpart of a thing (which is called a as well as b) exists. However, terms such as 'possible world' and 'counterpart' are technical terms which are used to explain the meaning of our ordinary modal sentences. (The notion of possible worlds has applications in various areas of philosophy and other disciplines. See D. Grünberg, "The Endurance of Aesthetic Objects and the Relative Durability of Scientific Theories", *Analecta*, this volume, where he makes use of the concept of possible world in explaining the endurance of aesthetic objects and the relative durability of scientific theories.)

Hence, no matter how a modal sentence such as '$a = b \to \Box \, a = b$' is translated into Counterpart Theory, it must have the same old reading, 'if a and b are identical then it is necessary that a and b are identical', since the language of Counterpart Theory is a semantical language which is just a tool to explain modal sentences. So, the denial of the above

sentence must mean that a and b are identical but it is possible that they are not identical. The fact itself that in Counterpart Theory '$a = b \rightarrow \square\, a = b$' is not valid is not a problem for Counterpart Theory because there seems to be true contingent identity statements like "(9 = the number of the planets) $\rightarrow \diamond \neg$ (9 = the number of the planets)". However it seems to have a serious problem concerning simple identity statements. Suppose that the problem person names a thing twice by using two different trivial names such as 'A' and 'B'. In this case, it is true that $A = B$ and hence so is $\square\, A = B$, because 'A' and 'B' themselves do not have any different meaning but just refer to one and the same object. But in Counterpart Theory, even though "$A = B$" is true "$\square\, A = B$" could be false. If there is a possible world where more than one counterpart of the thing exists then "$\square\, A = B$" is not true. Whether identity statements are necessary or not is a very important philosophical problem. And many philosophers argue for contingent identity. However, the reason why contingent identity comes out true in Counterpart Theory is because of a suspect translation and the idea that the same object could have more than one counterpart in a world.

As we can see, if Lewis rejects the idea that an object can have more than one counterpart in a world and that one object can be a counterpart of more than one object, then he can avoid all of the problems we have considered. However, the above idea seems to be a necessary feature of his theory, since the counterpart relation is based on the similarity between objects. So, the above formal difficulties of Counterpart Theory have their source in Lewis's contention that counterparthood is explained in terms of similarity. Thus, it can be said that the arguments given above against the formal aspect of the theory constitute the argument against the view that similarity is the relation according to which representation *de-re* is explained.

Many philosophers, such as Kripke, argue against the view that similarity is the relation according to which representation *de-re* is explained. For example, Kripke argues that there is no good reason to think that the similarity between objects provides a sufficient condition for representation *de-re*. There are some direct arguments against the idea that similarity explains such representation *de-re*. Consider the following sentence:

a)   an object a could be quite different from the way a actually is.

According to Counterpart Theory, a) is true if and only if there is at least one possible world W in which there is a counterpart of a which is quite

dissimilar to the actual *a*. But this is not possible in Counterpart Theory, because if a thing *x* is quite dissimilar from another thing *y* then *x* cannot be the counterpart of *y*. For instance, in his paper "*Counterparts*" Feldman raises a similar objection against Counterpart Theory. His argument can be summarized as follows.

Imagine a possible world much like ours except that all the humanoid creatures in that world are robots. Suppose that among these creatures there is an object *A* which looks just like me. Then we have to say that according to Counterpart theory, *A* is the counterpart of me. Since *A* lacks humanity, it can be said that one of my counterpart lacks humanity. However, according to counterpart theory, an essential property must be shared with all of my counterparts and me. So, it turns out to be true that humanity is not one of my essential properties. But Counterpart Theory should remain neutral on metaphysical questions of this sort, unless it can provide some good explanation (Feldman 1968: 405–406).

To remedy this difficulty, Lewis argues that in order to determine which object in a possible world is the counterpart of an object in another world, we have to consider not only the similarity between two objects but also their origin. So, according to him, a) can be true because there could be a world *W* in which there exists an object *b* which is not similar to *a* but has the same origin as *a*. However, since *b* is quite different from *a*, the only thing that can be used to pick out *b* as the counterpart of *a* in *W* is that they have the same origin. If *a* and *b* have the same origin, it should be plausible to say that *b* is the counterpart of *a* in *W*.

But I think there is a difficulty here. In Counterpart Theory, we cannot talk of "the same origin". For there is no identity across worlds but only counterpart relations. So, we need an explanation of when origins across worlds bear the counterpart relation. This cannot be explained, it appears, in terms of similarity, and we will have to appeal to the origins of origins. There is an infinite regress here. All the above objections can be overcome if Lewis attributes to the counterpart relation a formal structure like that of identity and abandons the idea that this relation is to be understood in terms of similarity. If we hold that the counterpart relation is an equivalence relation and that an object cannot have more than one counterpart in a world, then all the above problems disappear.

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THE ENDURANCE OF AESTHETIC OBJECTS AND THE RELATIVE DURABILITY OF SCIENTIFIC THEORIES*

1. INTRODUCTION

Products of both art and literature (e.g., paintings and novels) and of scientific activity (e.g., scientific theories) are results of human creativity. Einstein, as is well known, once said scientific concepts are "the free creations of thought which cannot inductively be gained from sense experience."[1] A-T. Tymieniecka draws emphatically our attention to the fact that the origin and "unfolding" of "the specifically human life-significance" lies in the human aesthetic activity in the fine arts and, especially, in the extraordinary creative works of literature. She, however, includes also products of science in man's creative works when she writes: "It is such new types of significance that are man's creative works in fine arts, science, technology, etc."[2] Moreover, scientific theories, like artistic and literary objects, are supposed to carry aesthetic value. Of course, as T. S. Kuhn has pointed out, "in the arts [and literature] the aesthetic is itself the goal of the work," whereas "[i]n the sciences the aesthetic is seldom an end in itself and never the primary one."[3] More importantly, Kuhn emphasizes the "sharply divergent responses ... of scientists and artists ... to their disciplines' past"[4] as follows:

> Though contemporaries address them with an altered sensibility, the past products of artistic activity are still vital parts of the artistic scene. Picasso's success has not relegated Rembrandt's paintings to the storage vaults of art museums. Masterpieces from the near and distant past still play a vital role in the formation of public taste and in the initiation of many artists to their craft. This role is furthermore, strangely unaffected by the fact that neither the artist nor his audience would accept these same masterpieces as legitimate products of contemporary activity. In no area is the contrast between art and science clearer.[5]

Following Kuhn, we take it to be a fact that the great works of art retain their value through time and across aesthetic theories. We also adhere to Kuhn's well-known thesis that the preservation of the value of scientific paradigms may be restricted to a single period of normal science.[6] Taking into consideration these two facts, we shall call "endurance" the persistence of the value of artworks,[7] and "relative durability" the persistence of the value of scientific theories during a restricted period of time.

The purpose of this paper is neither to deal with the very process of *how* products of art and literature or of scientific activity are created, nor with the *genesis* of common *aesthetic* values which these products are assumed to bear, but, rather, to search for criteria, the satisfaction of which would explain the *endurance* of great works of arts and literature on the one hand, and the relative durability of the achievements of science on the other. (Of course "explanation" is taken here in the sense of explanation of meaning rather than of fact.) To search for criteria that would explain the permanency either in arts and literature or in science is not an endeavor which is totally *internal* to these disciplines, but rather is in need of, at least partially, *external* philosophical reflection.

The problem of finding criteria for the endurance of artworks and relative durability of scientific theories brings us back to the old problem of the *justification* of aesthetic and scientific judgments (or propositions). Kant made it very clear that the nature of an aesthetic judgment is different from that of both a theoretical (i.e., cognitive or scientific) and a practical (i.e., moral) judgment. Whereas the latter two carry "theoretical objective necessity" and "practical necessity" respectively, "… the necessity which is thought in an aesthetical judgment can only be called exemplary, i.e. a necessity of the assent of *all* to a judgment which is regarded as the example of a universal rule that we cannot state."[8] Thus, the kind of necessity involved in aesthetic judgments is based upon a "subjective principle which determines what pleases or displeases only by feeling, and not by concepts, but yet with universal validity. But such a principle could only be regarded as a *common sense*. …"[9] Thus, by means of the principle of common sense a subjective aesthetic judgment turns into a universal one in the sense that we have the right to take it as if it were a rule for everyone.[10]

In seeking criteria for durability in art and literature on the one hand, and science on the other, we are siding with Kant in admitting, first, that aesthetic judgments have a kind of universality, and second, that the universality involved in them is different than the one found in scientific judgments.

2. DURABILITY OF SCIENTIFIC THEORIES

To say that a scientific theory is *durable* is to assert that the scientific propositions constituting the theory are persistently justified throughout a certain period of time. In case that period of time (however long it may be) has an end, we shall say that the durability of the scientific theory in

question is *relative* to the ending period. Indeed, at least some of the propositions of the theory after the end of that period will cease to be justified in the consecutive period of time, being incompatible with the propositions of the new theory. As already mentioned in the first section, according to the Kuhnian conception of science the durability of scientific theories is indeed relative to a particular period of normal science. Any period of normal science is supposed to be an ending one, because any scientific theory, as a matter of historical fact, has been superseded by a new theory. On the other hand, whatever the facts of the history of science are, it is quite possible that sooner or later a scientific theory will persist indefinitely (without being replaced by a rival one). We shall call such a theory, as well as its achievements or exemplars, *enduring*.

Let us now investigate the justification of scientific propositions (or statements). On the basis of such a conception of justification the mere possibility of the advent of enduring scientific theories suggests the introduction of a certain notion of *truth* (applicable to theoretical judgments, or statements, in Kant's sense) as a function of, but not identical to, *justification*. Plainly, the standards of justification are cognitively accessible. Therefore, justification and also justifiability refer to the past and present, never to the future. On the other hand, truth always includes the future. We shall characterize truth in terms of the following notions.

(1) A scientific statement is *actually justified* for an agent (such as a scientific community, or even humanity as a whole) at a given time *t*, in case it is accepted by the agent, and satisfies the standards of justification of the agent at *t*.

(2) The *actual world* of an agent at time *t* consists of the set of states of affairs expressed by the scientific statements actually justified for the agent at *t*.

(3) A *cognitive alternative*[11] to the actual world of an agent at time *t* is a possible world consisting of the set of states of affairs expressed by the scientific statements which *would* be actually justified at *t*, in case this agent *had* information about the relevant scientific facts that is better than (or at least as good as) the one she actually possesses.[12] (The actual world at *t* is a cognitive alternative to itself.)

(4) A scientific statement is *ideally justified* for the agent at time *t* in case it would be justified in most of the cognitive alternatives to the actual world of the agent at *t*.

(5) The *projected future* of a cognitive alternative to the actual world of the agent at time *t* is constituted by a temporally *unbounded*

sequence of worlds starting with the given one. (The projected
future starting from the actual world at t is nothing but the real
future development of the actual world at t.)

We call the set of all projected futures with respect to an agent at time
t the *system of projected futures of the agent at t*. It is plausible to assume
that the members of the system are overlapping to some extent. There
are, then, two possibilities. Either the degree of overlap increases more
and more through time or it does not. In case the overlap gives rise to a
common line of development, we say that the agent's system of projected
futures is *convergent*; otherwise we call it *divergent* in the sense that such
a common line does not exist.

Truth, as well as falsity, then, might be characterized in such a way
that it depends on actual as well as idealized justification without being
identical with either.

> (6) A scientific statement is *true* for an agent in case (i) the system of
>   projected futures is convergent, and (ii) the set of the states of
>   affairs expressed by the statement sooner or later enters the line
>   of development of the convergent system.[13] It is *false* in case (i)
>   holds, but the statement does not satisfy (ii).

In case the system of projected futures is divergent, the statements
accepted by the agent do not have any truth-value. We see, thus, our
conception of truth depends on actual and idealized justification but is
identified with neither. Accordingly, it is placed somewhere between the
purely realist traditional conception of truth of a statement as correspon-
dence to reality ("*veritas est adeaquatio rei et intellectus*"), which is totally
distinct from justification of the statement, and the antirealist conception
that strictly identifies truth with justification.

On the basis of (1)–(6) we can explain the durability of scientific
theories as follows:

> (7) A scientific theory of an agent is *relatively durable* for that agent
>   within a given period of time, in case the statements of the theory
>   are ideally justified for the agent at each time within the period.
> (8) A scientific theory of an agent is *durable simpliciter*, or *enduring*,
>   for that agent, in case the statements of the theory are true for the
>   agent (in the sense of (6)).

3. DURABILITY OF ARTWORKS

Let us now inquire into the problem of explaining the durability of
aesthetic objects or artworks (including both artistic in the narrow sense,

and literary ones). An aesthetic judgment about an artwork[14] X has the general form

(AJ) X has aesthetic value[15]

An aesthetic judgment cannot be called true or false (at least not in the sense a scientific statement can); instead, we shall call it *adequate*[16] or *inadequate*. But, a sentence of the form

(MAS)   "X has aesthetic value" is adequate[17]

is a meta-aesthetical sentence used to make a true or false statement. Now, our problem of explaining the durability of artworks presupposes exactly the elucidation of the statements of the form (MAS). However, in order to carry out the task of explaining (MAS), it is indispensable to start with an analysis of (AJ), which constitutes the content of (MAS).

3.1. Artworks: Texts and Worlds

In order to explicate the meaning of the judgments of the form (AJ) we start with the question of what an artwork is. Now an artwork is surely something that has meaning. Hence, given an artwork, we should distinguish between a component that carries the meaning, and another one, which constitutes the meaning itself. We may call the former the physical component, and the latter the semantical component of the artwork. As examples of artwork consider an individual painting (say, Raphael's *Transfiguration*), a piece of music (say, Beethoven's *Ninth Symphony*), and a piece of literature (say, Tolstoy's *War and Peace*). Below we shall investigate into the nature of the physical and the semantical components in their turn, taking into consideration these three kinds of artworks.

The physical component of an artwork. Anything that has meaning, i.e., that symbolizes, refers to, stands for, or is used to make a statement about something, is a *symbol* in N. Goodman's sense. Goodman uses "symbol," "as a very general and colorless term. It covers letters, words, [verbal] texts, pictures, diagrams, maps, models, and more."[18] For example, the symbol constituting the physical component of a painting is a particular picture, that of a piece of music a score, and that of a piece of literature a conjunction of sentences. In the first example, the symbol is a unique symbol-token, whereas in the last two a symbol-type.[19]

In order to determine the nature of the symbol constituting the physical component of the artwork, it is useful to start with a piece of literature, preferably a narrative. Now the physical component of a narrative obvi-

ously consists of the sentences, which communicate the content (i.e., the meaning) of the narrative. The totality of the sentence-tokens (ink spots on paper sheets) is a physical object, and the physical component of the narrative is the conjunction of the corresponding sentence-types, which is a symbol-type. This symbol-type does not denote or name anything, but is rather used to make a statement.

On the opposite side, the physical component of a representational painting may be seen, at first sight, as a symbol-token denoting something, viz., the object represented (or pictured) by the painting (or picture). But paintings, and, in general, all kinds of pictures as artworks do not only represent something, but also make some statements or assertions.[20] Finally, it is plausible to admit that the score of a piece of music (which is a case standing between a narrative and a painting) can also be used to make a statement.

A. Danto seems to have generalized this claim to all artworks.[21] This is even true for the case of Picasso's "Necktie", for which Danto writes: "Picasso *used* the necktie to *make a statement*. …"[22] We propose, then, to call the physical component of an artwork, the *text* of the artwork, meaning that this component can be used (either as a symbol-token or a symbol type) for making a statement.

The semantical component of an artwork. The semantical component of an artwork is the meaning (or content) of that work, which is communicated by the text of the artwork.

It is important to note that the very distinction between the physical and semantical component is directly applicable to a representational artwork, i.e., one with a meaning (content) external to its text. Although in contemporary art there are so-called non-representational works, such as paintings, pieces of music, and poems that do not represent anything (i.e., which have no meaning external to their respective texts), we can still consider a so-called non-representational artwork as representational in a broad sense – i.e., as having some content – by construing this content to be the *fact* that the elements of the work's text (e.g., the words of a poem, the notes of a piece of music, or the color spots of a painting) are interrelated in a certain way.[23] Such a fact is internal to the text, and we may say that it is a fact about the form of the text. Hence, we see that the content of a non-representational artwork is internal to its text. It follows that the text of even a non-representational artwork can be used to make a statement (in this special case, a statement about the form of the text).

Now any statement asserts that a certain state of affairs or, generally, a set of states of affairs hold.[24] Therefore, it is natural to contend that the semantical component (meaning or content) of an artwork consists in a set of states of affairs corresponding to the statement that can be made by the text. Of course this contention depends on the thesis that artworks can be used to make a statement. In the special case of a non-representational artwork the meaning consists of the corresponding fact as is already stated. But a fact is a kind of states of affairs, viz., one that holds actually (i.e., an actual state of affairs).

Following N. Wolterstorff, we shall call the totality of states of affairs constituting the meaning or content of an artwork the *world* of the work, or the work's world.[25] Such a world may be factive or fictive.[26] Indeed, the world corresponding to a text referring, in a certain sense, to present or past facts is called a *factive* world. On the other hand, as emphasized by L. Doležel, the *fictive* worlds of "[l]iterary fictions are constructed in the creative act of the poetic imagination, in the activity of poiēsis. Literary text is the medium of this activity. Employing the semiotic potentials of the literary text, the poet brings into fictional existence a possible world which has not existed prior to his poetic act."[27] It is important to note, however, that both worlds are *fictional* as opposed to *real*. The world, for example, of an historical novel about Napoleon would be factive in contradistinction to *Hamlet*'s world, which is fictive. But both are fictional (as opposed to real) in Doležel's sense. Indeed Doležel writes: "Tolstoy's Napoleon or Dickens' London are not identical with the historical Napoleon or the geographical London."[28] Tolstoy's Napoleon belongs to a factive (but not fictive) world, since he is a counterpart of the historical Napoleon (who was part of the real world). Hamlet, however, belongs to a fictive world since he doesn't have a counterpart in the real world.[29]

The worlds of a text can be construed as a set of mutually compatible or incompatible states of affairs. Compatible states of affairs can hold together, whereas incompatible ones cannot. A world is called *consistent* in case all of its states of affairs can hold together. A consistent world is called *complete* (or *maximally* consistent) in case it is not included in a larger consistent world. In general, a world of a text, whether factive or fictive, is *incomplete*, i.e., is included in at least one larger consistent world, which means that an additional state of affairs does not give rise to inconsistency.[30] Factive worlds, though incomplete, are always consistent, but fictive worlds may be inconsistent as well as consistent. An inconsistent world is called an *impossible* world.[31] For example, Wolterstorff states

the following passage of a supposed text giving rise to an impossible fictive world:

Houdini succeeded in escaping from the box which had been submerged in the Cuyahoga. While resting on the bank and doodling on a piece of bark with a pencil lying about he saw, to his amazement, that he had drawn a square circle.[32]

Indeed, a world corresponding to this text must contain both the state of affairs described by "the figure F drawn by Houdini (in place p, at time t) is a circle" and the state of affairs described by "the figure F drawn by Houdini (in place p, at time t) is a square." Since the two states of affairs are incompatible, the world containing them is an impossible fictive world.[33]

3.2. Three Onto-poietic Stages of Art Creation

In order to elucidate the notion of an artwork in term of its text and its world we distinguish three consecutive stages in the creation of an artwork. In each stage some entity is created so that the stages can be appropriately called *onto-poietic*.

First onto-poietic stage. The *author* of the artwork (i.e., the artist) designs a project for producing the text of her work. The project may or may not involve a draft of the text, but it surely involves the construction of a *preliminary world* constituting the author's anticipated meaning of the text to be constructed in the second stage. The preliminary world exists only in the imagination of the author; it is in fact a project of a public world to be shared by the audience of the text. The ontic output of this stage consists of this preliminary world accompanied or not by one or more drafts of the text.

Second onto-poietic stage. In this stage the author produces the finished text of her work, on the basis of the project made in the first stage. This text is the end product of the author's activity *qua* author. The ontic output of the second stage is obviously the text of the artwork. This text, in general, is published, i.e., delivered to the art community, especially to art critics. Notice that the final text may or may not be in full agreement with the one projected by the author in the first onto-poietic stage. In case of full agreement, we can say that the existence of the artwork precedes that of its text in which it is embodied, since the former exists already in the first stage (*qua* project) whereas the latter comes into existence only in the second stage. On the other hand, in case there is no

full agreement, the artwork comes into being only through the production of its completed text so that both begin at the same time.[34]

We shall not elaborate on this stage (nor on the first one) anymore, since, as already indicated in section 1, our primary concern is not to deal with the very process of the creation of an artwork. On the other hand, in the third stage we shall dwell, in some detail, on the notion of an artwork based on a completed text, which is required for the explanation of the endurance of artworks.

Third onto-poietic stage. In this last stage the text delivered to the art community is described, interpreted, and evaluated by the members of the art community at different times. The combination of these three activities gives rise to the construction of a world, which constitutes the meaning of the text. We shall use from now on the word "interpretation" in the broad sense referring to the conjunction of all the three activities, and indicate the former use by means of the phrase "in the narrow sense." We shall then call a member of the art community who interprets at time t an artwork, a *receiver at t* of that artwork. Often different receivers may understand the text differently, and even one receiver may understand the text differently at different times. Of course the same receiver at the same time is committed to understanding a given text in a unique way, and the world of the artwork based on the text, which is constructed by a receiver at time t corresponds to the unique way of the receiver's understanding at t. The world constructed by a receiver at time t, will be called the receiver's *world of interpretation* at t. Let us now expound the activities of description, interpretation in the narrow sense, and evaluation of a receiver, at a given time, in their turn.

1) Description. The receiver at a time t starts the construction of the world of interpretation by including in it the states of affairs, which she considers to be explicitly mentioned in the text. We call the set of all such states of affairs the *described world* of the receiver at t concerning the given text. Different receivers may construct diverse described worlds concerning one and the same text. The described world of a receiver is included in that receiver's world of interpretation. Notice that the described world of a receiver concerning the text of an artwork is analogous to the set of observation reports of a scientist concerning a natural phenomenon.

2) Interpretation in the narrow sense. An interpretation in the narrow sense of a given text by a receiver at time t consists in the construction by the receiver at t of an extension of the described world corresponding to the text, in conformity with the way she understands the text beyond what seems to be explicitly described therein. Indeed we can say that the

extended world includes (a) the states of affairs that the receiver considers to be explicitly mentioned in the text, which belongs, therefore, to the described world, (b) the states of affairs that the receiver considers to be implicit in, or suggested by, the text, and (c) the states of affairs (neither mentioned in, nor suggested by the text) the receiver is willing to include in her world of interpretation[35] in order to achieve better understanding of the text, on the basis of her art theory. Just as the described world of a receiver is analogous to observation reports of a scientist, the world of interpretation of a receiver concerning the text of an artwork constructed on the basis of her art theory is analogous to the theoretical model constructed by a scientist for explaining a natural phenomenon on the basis of her scientific theory.[36]

Note that in fact the described world of a receiver has no sharp boundaries within the world of interpretation. There is no interpretation-free description in the arts just as there is no theory-free observation report in the sciences.[37] The description of an artwork is as much laden with an art theory as an observation report is with a scientific theory.

3) Evaluation. The evaluation of a putative artwork X by a receiver at time t consists in the ascription of a degree of aesthetic value (if any) to X, on the basis of the receiver's world of interpretation. The degree may be null, which means that the putative artwork is devoid of aesthetic value. On the other hand, we shall use the sentence "X has aesthetic value" as meaning that X has a high degree of aesthetic value. Different interpretations may give rise to different evaluations. In particular, it could even happen that one and the same receiver may evaluate the same artwork differently at distinct times.

We can say on the basis of the foregoing considerations that the (degree of) aesthetic value of a putative artwork X ascribed by a receiver at time t is determined, to a large extent, by the receiver's world of interpretation. In this way we see that the meaning of judgments of the form (AJ), i.e., "X has aesthetic value," is elucidated in terms of the text and the world of X. Conversely, it seems plausible to assume that the construction by a receiver of the world of interpretation of an artwork X cannot be completed antecedently to her evaluation of X. It seems rather that the process of interpretation in the narrow sense and that of evaluation are inextricably interrelated, and, therefore, should be carried out simultaneously. This is the reason why we include evaluation among the activities of world construction.

We see that the ontic output of the third onto-poietic stage is the world of interpretation constructed by a receiver at a certain time. Let us note

that an artwork can be said to exist so long as any receiver interprets, and ascribes to, this work a high degree of aesthetic value. It follows that an autographic artwork (such as a painting) may continue to exist after the destruction of its physical component, in the sense that its *semantical component subsists in the relevant art community*.[38] This may hold *a fortiori* in case of allographic works (such as pieces of music and literature), since their physical component is a symbol-type, and therefore eternal.

3.3. The Notion of an Artwork from a Receiver's Perspective

The view that meaning and aesthetic value depend on a receiver at a given time impels us to introduce the notion of an artwork from the perspective of a receiver at a given time as follows. Let R_t be a receiver at time t of text T, and W be R_t's world of interpretation of the text T. We call, then, the triple $\langle T, R_t, W \rangle$ the *artwork X* based on text T from the perspective of R_t. We shall, from now on, use the phrase "artwork X" for referring to an artwork from the perspective of a receiver at a given time. In particular, judgments of the form (AJ), viz., "X has aesthetic value" involve X in the sense of an artwork from the perspective of a receiver. Hence, the meaning of a judgment of the form (AJ) is mainly determined by the receiver's construction of a world of interpretation.

The notion of an artwork from the perspective of a receiver seems to give rise to extreme relativism in the sense that the meaning (world of interpretation) and aesthetic value of any putative artwork is relative to particular receivers at different times. However, we follow Danto in that the members of an art community share a common art theory (just as the members of scientific community share a common scientific theory). Therefore, so long as the art theory of the community is preserved, the meaning, and especially the degree of aesthetic value, of an artwork given by various members of that community at different times are expected to agree (more or less) with each other. Hence, the radical relativism is rather replaced by a moderate one, viz., relativity with respect to an art theory, rather than to particular receivers at particular times. This kind of moderate relativism leads to the following notion of an artwork, based on that of an art theory.

Given a certain art theory, let R_t be a representative member of the art community sharing the given theory at t, where t indicates the time period during which the theory is preserved in the community. Then, the triple $\langle T, R_t, W \rangle$ is reinterpreted as the artwork X based on text T with respect to the art theory represented by R_t. We can say, then, that the

different artworks based on the same text from the perspective of different members of an art community are all quite close to that of the representative member, i.e., to the artwork with respect to the art theory shared by this community. From now on we shall use the expression "receiver at time t" (as well as the corresponding symbol R_t) in the sense of a representative member of the art community sharing a given art theory.

It is important to remark that the author of an artwork (viz., the artist who produces the text of that artwork) is surely one of the receivers, indeed a privileged one.[39]

3.4. *Adequacy of Aesthetic Judgments and Endurance of Artworks*

We can now turn to our main task of elucidating the meaning of the sentences of the form (MAS), viz., "'X has aesthetic value' is adequate," as a result of which we will be able to explain the endurance of artworks. We shall characterize the adequacy of aesthetic judgments, in analogy to (1)–(6) concerning the justification of scientific statements, in terms of the following notions.

(i)   A judgment of the form "X has aesthetic value" is *actually justified* for a receiver R_t at a given time t, in case the receiver has ascribed a high degree of aesthetic value to X, and X satisfies the standards of evaluation of the receiver at t.

(ii) The *actual artworld*[40] of a receiver at time t consists of the set of states of affairs expressed by the aesthetic judgments actually justified for the receiver at t.

The actual artworld of a receiver R_t as defined in (ii) is drastically different from the receiver's worlds of interpretation. Suppose that a receiver R_t evaluates two artworks X_1 and X_2 such that $X_1 = \langle T_1, R_t, W_1 \rangle$ and $X_2 = \langle T_2, R_t, W_2 \rangle$, where T_1 is the text "Houdini draws a square circle," whereas T_2 is the text "Caesar crossed the Rubicon." As explained above W_1 consists of the incompatible states of affairs that the figure F drawn by Houdini is a circle, and that the figure F drawn by Houdini is a square. On the other hand, W_2 consists of the actual state of affairs that Caesar crossed the Rubicon (in the sense of a fact of history). Then, the actual artworld of R_t (in clause (ii)) consists of (at least) two states of affairs

that $X_1 = \langle T_1, R_t, W_1 \rangle$ has aesthetic value,

and

that $X_2 = \langle T_2, R_t, W_2 \rangle$ has aesthetic value.

We see clearly that the actual artworld of the receiver R_t has as constituents W_1 and W_2, which are among her worlds of interpretation.

Now, we can introduce the following notions in parallel to clauses (3)–(5) in section 2.

(iii) An *aesthetic alternative* to the actual artworld of a receiver at time t is an imaginary artworld consisting of the states of affairs expressed by the aesthetic judgments which *would* be actually adequate at t, in case this receiver *had* information about the relevant aesthetic situation that is better than (or at least as good as) the one she actually possesses. (The actual artworld at t is an aesthetic alternative to itself.)

(iv) An aesthetic judgment is *ideally justified* for the receiver at time t in case it would be justified in most of the aesthetic alternatives to the actual artworld of the receiver at t.

(v) The *projected future* of an aesthetic alternative to the actual artworld of the receiver at time t is constituted by a temporally *unbounded* sequence of artworlds starting with the given one. (The projected future starting from the actual artworld at t is nothing but the real future development of the actual artworld at t.)

We call (like in section 2) the set of all projected futures with respect to a receiver at time t, the *system of projected futures of the receiver at t*. We thus define convergence and divergence of a system of projected futures of a receiver (i.e., an aesthetic agent) in full analogy to the corresponding concepts concerning a scientific agent. Accordingly, the adequacy and inadequacy of an aesthetic judgment can be defined (in analogy with the truth and falsity of a scientific statement) as follows:

(vi) An aesthetic judgment is *adequate* for a receiver in case (i) the receiver's system of projected futures is convergent, and (ii) the judgment sooner or later enters this line of development. It is *inadequate* in case (i) holds, but the judgment does not satisfy (ii).

We thus explain the relative durability and endurance in art and literature as follows:

(vii) An artwork X is *relatively durable* for a receiver within a given period of time, in case the judgment "X has aesthetic value" is ideally justified for that receiver at each time within the period.

(viii) An artwork X is *durable simpliciter*, or *enduring*, for a receiver, in case the judgment "X has aesthetic value" is adequate for that receiver (in the sense of (vi)).

4. CONCLUDING REMARKS

Now, as emphasized in the quotation from Kuhn of section 1, "The past products of artistic activity are still vital parts of the artistic scene." This means that artworks that had been ascribed in the past a high degree of aesthetic value still have the same value in the present. We are, therefore, justified (by inductive reasoning) in accepting that these artworks will continue to have a high a degree of aesthetic value in the future. This is tantamount to saying that mankind's aesthetic system of projected futures is convergent, and that great works of art are enduring.

On the other hand, especially in the light of Kuhn's conception of the history of science, there is no reason to accept that mankind's scientific system of projected futures is convergent. Therefore, it is not implausible to expect that scientific theories, and, in general, the achievements of science, are only relatively durable. However, convergence of the scientific system of projected futures is not logically, nor even physically, impossible.

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NOTES

*   I would like to thank John Bolender for his valuable comments.
[1]   See A. Einstein, "Remarks on Bertrand Russell's Theory of Knowledge", in P. A. Schilpp (ed.), *The Philosophy of Bertrand Russell*, Vol. I (New York: Harper and Row, 1963), p. 287.
[2]   A-T. Tymieniecka, *Analecta Husserliana*, XXIV (1988), p. 321. See also op. cit., pp. 355–56, where Tymieniecka writes: "If we undertake analysis of the *creative process* we see a striking resemblance between the *creative process* in art and the discovery process in science: they both share the essential element of 'invention.' Furthermore, the creative process in a work of art and the process in which a scientific theory is formed exhibit almost identical mechanisms."
[3]   See "Comments on the Relations of Science and Art," in T. S. Kuhn, *The Essential Tension* (Chicago: The University of Chicago Press, 1977), p. 342. See, however, S. Shelah, "The Future of Set Theory", *Israel Mathematical Conference Proceedings*, Vol. 6 (1992), where Shelah considers beauty as the strongest motivation for his mathematical works.
[4]   Kuhn, ibid., p. 345.
[5]   Ibid., p. 345. However, the strong disanalogy between art and science expressed in this quotation from Kuhn is overlooked by D. Shaw, "A Kuhnian Metatheory for Aesthetics," *Journal of Aesthetics and Art Criticism*, 45 (1986). In particular, Shaw contends that "... Kuhn's paradigm model [for science] provides an adequate metatheory for all types of aesthetic theorizing" (p. 33). Note that Shaw did not refer to Kuhn's article in *The Essential Tension* from which we quoted above at length.

[6] See T. S. Kuhn, *The Structure of Scientific Revolutions* (Chicago: The University of Chicago Press, 1970). Cf. also *Essential Tension*, p. 345, where Kuhn makes the startling remark: "Unlike art, science destroys its past."

[7] Besides the term "artworks," as stylistic variants one may use "art works," "works of art," and "pieces of art." Cf. J. Margolis, "Ontology Down and Out in Art and Science," *Journal of Aesthetics and Art Criticism*, 46 (1988), p. 451.

[8] See I. Kant, *Critique of Judgement*, tr. by J. H. Bernard (New York: Hafner Press, 1951 (original 1790)), § 18 (pp. 73–74).

[9] See ibid., §§ 19–20 (pp. 74–75).

[10] See ibid., § 22 (p. 76).

[11] Each cognitive alternative is a possible world in the sense of so-called possible-world semantics. For the use of possible worlds in the history (and philosophy) of science, see, for example, T. S. Kuhn, "Possible Worlds in History of Science," in S. Allén (ed.), *Possible Worlds in Humanities, Arts and Sciences, Proceedings of Nobel Symposium 65* (Berlin: Walter de Gruyter, 1989), pp. 9–32. See also S. Akinci, "Transworld Individuals versus David Lewis's Creations of Counterpart Individuals", *Analecta*, this volume, where the notion of possible world is used in the context of transworld individuals and counterpart individuals.

[12] For the notion of "cognitive alternative" see T. Grünberg, "Long Run Consistency of Beliefs As Criterion of Empirical Knowledge" in I. Kuçuradi and R. S. Cohen (eds.), *Boston Studies in the Philosophy of Science*, Vol. 170 (Dordrecht: Kluwer, 1995), p. 150.

[13] For an earlier version of such a characterization of truth, see D. Grünberg, "A Wittgensteinian Approach to Truth", *Papers of the 20th Wittgenstein Symposium*, Vol. 1 (Kirchberg am Wechsel: The Austrian Ludwig Wittgenstein Society, 1997), pp. 330–335.

[14] The word "artwork" means, in one sense, a work that already has aesthetic value, but here we use it in the neutral sense of something which putatively has aesthetic value. For a definition of "aesthetic value" see, for example, N. Goodman, *Languages of Art* (Indianapolis: Bobbs-Merrill, 1968), p. 259, where Goodman uses the word "merit" instead of "value." After having sketched a notion of cognitive excellence (p. 258), Goodman characterizes "aesthetic merit" as "such excellence in any symbolic functioning that, by its particular constellation of attributes, qualifies as aesthetic." He makes, however, clear that the cognitive excellence "does not exclude the sensory or the emotive, that what we know through art is felt in our bones and nerves and muscles as well as grasped by our minds, that all the sensitivity and responsiveness of the organism participates in the invention and interpretation of symbols" (p. 259).

[16] We use the term "adequate" as analogous to Habermas' notion of "adequacy of standards of value" of aesthetic criticism as a form of argumentation. See J. Habermas, *The Theory of Communicative Action*, Vol. 1, trans. Thomas McCarthy (Boston: Beacon Press, 1984), p. 23.

[17] We shall later characterize the adequacy of aesthetic judgments in terms of the actual and ideal justification thereof. Of course the latter two notions are kinds of *aesthetic* justification in contradistinction to two kinds of *epistemic* justification of scientific statements, viz., actual and ideal.

[18] Goodman, ibid., p. xi.

[19] Goodman (ibid., p. 113) calls artworks (such as paintings) whose physical component consists of a unique symbol-token *autographic*, and those whose physical component consists of a symbol-type (such as pieces of music or literature) *allographic*. The physical component of an autographic work (*qua* symbol-token) is the *embodiment* of that work. The term "embodiment" is originally used by J. Margolis in his book, *Art and Philosophy* (Atlantic

Highlands, 1980). We use it in the way it is modified in L. Krukowski's article, "Artworks that End and Objects that Endure," *Journal of Aesthetics and Art Criticism*, 40 (1981), pp. 187–197, and in his "The Embodiment and Durations of Artworks," *Journal of Aesthetics and Art Criticism*, 46 (1988), pp. 389–397. Whereas Margolis suggests that an artwork and its embodiment are temporally coextensive, Krukowski argues that they may not be so. According to Krukowski an artwork is *embodied* in its object, and the object of the artwork *embodies* this work. (The object of the artwork is what we call the physical component.) We can say then that any autographic artwork is embodied in its physical component but that an allographic artwork is embodied in various tokens of the work's physical component (since the latter is a symbol-type).

[20] See U. Teleman's article, "The World of Words – and Pictures," in S. Allén (ed.), *Possible Worlds in Humanities, Arts and Sciences*, p. 202, where, on the basis of text theory, it is indicated: "The fate of many painters and photographers indicates that pictures are taken to be assertions just like verbal texts. Pictures are forbidden and artists are censored or sent to prison because it is easy to establish what they 'assert' in their pictures."

[21] See R. Lind, "The Aesthetic Essence of Art," *Journal of Aesthetics and Art Criticism*, 50 (1992), p. 117, where Lind writes: "… Arthur Danto, has plausibly argued that all art makes some sort of 'statement'. …"

[22] See A. C. Danto, "Artworks and Real Things," *Theoria*, 39 (1973), p. 10.

[23] We can, then, say that the content of a non-representational artwork is analogous to a propositional sign in the sense of L. Wittgenstein's *Tractatus Logico-Phiosophicus*, trans. D. F. Pears and B. F. McGuinness (London and Henley: Routledge and Kegan Paul, 1961):

> 3.14 What constitutes a propositional sign is that in its elements (the words) stand in a determinate relation to one another.
> A propositional sign is a fact.

[24] We shall use "state of affairs" for both an actual and a merely possible one. An actual state of affairs is a possible one so that a merely possible state of affairs is one which is possible but not actual.

[25] See N. Wolterstorff, "Worlds of Works of Art," *Journal of Aesthetics and Art Criticism*, 35 (1976), pp. 121–132, esp. p. 121. Whereas Wolterstorff construes a world as a conjunction of states of affairs, hence as being itself a complex state of affairs, we construe it rather as a set of (simple) states of affairs.

[26] We adopt the terms "factive" and "fictive" from Teleman, op. cit., p. 200.

[27] L. Doležel, "Possible Worlds and Literary Fictions," in S. Allén (ed.), *Possible Worlds in Humanities, Arts and Sciences*, p. 236.

[28] Doležel, op. cit., p. 230.

[29] The view that even the factive world is fictional seems to be in conformity with Tymieniecka's highly sophisticated understanding of artworks. Indeed, she writes: "… there is a radical difference in existential modality between the reality of life and its representation in art and literary work. A life segment appearing in a literary work is not 'real' *in any sense*; it is neither 'actual' nor 'possible.' *Only the real can be possible* in the existential sense. … Thus the real-life simile present in literature, or any genre of art, in any form, does not offer a 'possible life,' a 'possible development' life could experience; it offers only *'conjectural possibility' of the interpretation of life*. In itself it is a *fictitious reality*." (Tymieniecka, op. cit., pp. 312–313.)

[30] For the incompleteness of a world see Wolterstorff, op. cit., pp. 131–132, and Doležel, op. cit., pp. 233–234.

[31] See Wolterstorff, op. cit., esp. pp. 126–127.

[32] Op. cit., p. 126.

[33] It follows from these considerations that the worlds used in aesthetics are not worlds in the sense of possible-worlds semantics, since the latter are usually construed as maximally consistent sets of states of affairs. However, in philosophy of science worlds are used (if any) in the sense of possible-worlds semantics.

[34] Cf. Krukowski's papers cited in footnote 19.

[35] Wolterstorff (op. cit., p. 125) calls the activity of including in the world of interpretation states of affairs of both types a) and b), *elucidation*, and the activity of including those of type c), *extrapolation*. He remarks also that the two together are often called *interpretation*. Furthermore, what we call "the world of interpretation" corresponds to Wolterstorff's (op. cit., p. 126) *world projected by means of the text*.

[36] See A. C. Danto's *The Transfiguration of the Commonplace* (Cambridge: Harvard University Press, 1981), p. 135, where he argues that the existence of art necessarily depends upon that of an art theory. See also Lind, op. cit., p. 117.

[37] Cf., Wolterstorff, op. cit., p. 125. Wolterstorff argues here that there is no strict boundary between description and interpretation. On the other hand, as an opposite view, Margolis in his *Art and Philosophy* argues that description as distinct from interpretation constitutes the necessary substratum of it. For the discussion of this point, see also R. Shusterman, *Journal of Aesthetics and Art Criticism*, 46 (1988), esp. pp. 401–402.

[38] Cf. again Krukowski's two articles cited above.

[39] For the discussion of the different views concerning the role played by the author (as well as receivers in general) in interpreting an artwork, see, for example, Shusterman, op. cit., pp. 399–411.

[40] We adopt the term "artworld" in a modified sense from Danto's article in *Journal of Philosophy*, 61 (1964), pp. 571–584, and from his *The Transfiguration of the Commonplace*. (See also R. J. Sclafani, "Artworks, Art Theory, and the Artworld," *Theoria*, 39 (1973), pp. 18–34.) In fact, an artworld in our sense consists of the states of affairs corresponding to aesthetic judgments of an artworld in Danto's sense. (Note that an artworld in Danto's sense consists of the members of an art community sharing an art theory, as well as of the artistic products of these members.)

MILAN JAROS

PHENOMENOLOGY OF CREATIVE APPLICATION OF MATHEMATICAL ANALOGY IN ARTS AND LITERATURE

PHENOMENOLOGICAL CRITIQUE OF GALILEAN MODERNITY

The pre-modern age was the age of narratives. The status of nature, "things" and human activity, was given by powers external to humans. Such norms can only be accessed via recollection or revelation. With the advent of the Galilean "measure and quantify" the normative power of traditional narratives was fatally weakened. For Kant, space and time are "forms of perception". The human activity then takes place in an abstract container overseen by a clock. The practices of, e.g. perspective drawing transplanted this notion of an abstract observer into the domain of daily routines. The individual's claim to immortality as a creator can only be legitimised through dis-interested inquiry resulting in a "proof"; the problem is identified and explained away. It is then deposited for eternity – with a suitable label – in one of the cemeteries of human achievement (museum, archive, library, databank). Only that part of the material condition of humanity that is amenable to measurement and codification in terms of universal variables has existence and meaning. The neutrality (universality, autonomy) of space, time, object and subject created operational space for an unprecedented growth in mathematisation and mastery of nature. As for authentic experiences of bodily life (now, here, I) these seemed destined to be sacrificed on the altar of complexity for the sake of complexity.

The phenomenological turn in philosophy is often viewed as an attempt to redeem the primacy of bodily life and creativity. Space and time are a medium rather than a container for human activity, for events. In the phenomenological perspective of Heidegger, "spaces receive their essential being from locations" (Heidegger, 1972, p. 332). Humans' "dwelling" and staying with things cannot be separated from "space" and "time". "Dwelling is accomplished in the nearing of things" (Casey, 1998, p. 274). Indeed, for Heidegger this dwelling is a key concept connecting humans to a primordial form of Being, to the full richness of existence. Since space and time are now "existential", our being and consciousness are necessarily "local". Merleau-Ponty argues that the human body is a junction

where thought and world meet and interact, "... My experience breaks forth into things ... it always comes into being ... within a certain setting in relation to the world which is the definition of my body" (Merleau Ponty, 1962, p. 303). Perceptual consciousness is not merely a thought about the world out there but a product of bodily orientation and motion in the world, a part of the ontological process that constitutes place-ness. The phenomenology of the social Being-in-the-World is not to be understood in terms of "universal" variables such as, for example, Marx's class, surplus value and means of production but in a move from "space" to "place", from subject and object to "things". "Meaning" of "place" is then grounded in the consciousness of it. It "is" ("meaningful") to the extent to which it is a "living place", reaching perhaps as far as the folds of "the coupling of the virtual-actual" (Deleuze, 1993, p. 104) and the hybrid "lived spaces" of Henri Lefebvre taken up by the "new" geographers of post-modernity (Soja, 1996, p. 10).

The Shift in the Material Condition of Humanity

The question of possible consequences of the excesses of mathematisation of nature had already risen to the agenda of philosophical and artistic debates in the second half of the 19th century. However, the preoccupation with the purity, effectiveness as well as critique of the scientific method and its relation to linguistics dominated much of mainstream 20th century thought. The influence of phenomenology in philosophy as well as that of the artistic or psychoanalytic experiments challenging this status quo remained confined to academic or special interest groups. This is not very surprising. Until the Second World War the role of science, and mathematical physics in particular, outside scholarly pursuits was chiefly to inspire intellectual debates. The bulk of industrial, medical and social practice relied for its advance on crude empiricism. Indeed, for Heidegger, technology was an actualisation of metaphysics, a collection of instrumental practices at best to be tolerated as a necessary evil. Heidegger's attitude to the scientific method was based on the view that mathematical physics is exhausted by providing "reliable" Kantian representations which inform instrumental action. The object is determined through a subject's "calculations", it begins and ends with calculation. Heidegger contrasted this closure with the openness of poetry. Although "techne, as a mode of bringing forth, poiesis, is essentially a mode of revealing", Heidegger insists that "modern technology does not belong to poiesis since it challenges nature in ways that we do not find in poiesis" (Wheatherstone,

2000, p. 171). Thus Heidegger appears to have ignored the possibilities created by the new notion of human finitude opened up by post-Newtonian mathematics and theoretical physics. Not to speak of involuntary "inscriptions" in the human minds left there as traces of the proliferation into daily habitual activities of the pseudo-mathematical practices born out of the collapse of "nature" as a neutral referent. When Derrida unties time from forms of organisation with a view to establishing their undecideability he stops short of invoking the growing inseparability of man and things and its consequences. Derrida places stress on "the irreducibility of the aporia of time to technics". Hence "… the passage of time cannot be technicized …" (Beardsworth, 1996, p. 147). The material condition of humanity today is just one such organisation to which time is not reducible. Yet without it we could not "experience" time today!

Crisis of Modernist Autonomy and Creativity

In the course of the last decades of the 20th century physical sciences became an integral part not only of the industrial production process but also of the semiotics of visual, audio and literary cultures. Man-made materials and structures such as computer networks, nanoprobes and genetically engineered substances create a heterogeneous and dynamically constituted environment in which everything is at least partly machine made, machine maintained and machine connected. The shift from the qualitative and conceptual (autonomous and "dis-interested") to the quantitative and performative has reached the wider public awareness. It no longer appears in the form of "pragmatic compromises" as it has been until recently. The Galilean principle of measure and quantify has now been applied to human life itself – e.g. a test tube embryo less then x weeks old is not human and one $x+1$ month old is, no doubt subject to further revision! Humans are said to have become co-producers of quasi-objects that constitute themselves "as world". This is not only to stress the dominance of "machinic performance" but also the advent of a new concept of human finitude. In brief, the Galilean technoscience has transformed the very material condition of humanity in which the project of modernity in general and the Kantian Critiques that legitimated it in particular were grounded. Creativity according to Kant amounts to actualization of individual freedom. This is the way of connecting the necessary transcendental truths about what is and what ought to be with the experience of living. A modernist work is only a creative act if it examines the conditions of its own possibility and renders them visible

as conditions. In doing so it must be capable of attaching *a priori* concepts to real presences and their functions. It was this critical function of modern art and science that led them to challenge the autonomy of the material world in which its own legitimacy was grounded.

Fragmentation and Hybridisation of Experience

In the palace of Versailles everything from floral motives on the walls to the furniture and garden design fits the grand narrative of the age. Venus was not just a beautiful woman pictured according to the taste of the day. She carries a baggage of mythological symbols tied to the well known anecdotes (the sea foam and shell, the posture and the supporting cast of human figures and artefacts). Similarly, rosemary was not just a useful herb but also a symbol, say, of loyalty, etc. In a bourgeois home three hundred years later only a small fraction of this "baggage" still retains its position and role. Instead, new bodies and artefacts enter the picture. The rosemary motive might re-appear as a mere graphic design feature to support the décor, e.g. of the wallpaper. The viewer is no longer attracted by the anecdotal content which he may only superficially appreciate. Thanks to his experience of the new industrial age he has been sensitised to new types of colouring (latest technology of paint making), to the metallic décor on the frame, to the resemblance of the face to that of the leading actress of the day, to the contemporary "rendering" of the background landscape, etc. His ability to react to the painting, to comment or value is no longer informed by a meta-narrative and the (aesthetic, social) value system associated with it. In brief, the advance of capital accumulation propelled by new technologies has ruthlessly broken down traditional narratives and scattered its *fragments* across the boundaries of what have previously been thought autonomous domains of human endeavour and material exchange.

Duchamp's Intervention: Creativity and Mathematical Analogy

Already at the beginning of the 20th century, artists like Duchamp argued that in the absence of coherent traditions or ideologies of Progress the modernist creative act is merely formal, it only exists "conceptually". The essence of the creative act is not the body of the exhibit but the fact that every time one set of rules that form a temporal consensus about what is new is broken another one is negotiated so as to establish the legitimacy

of breaking the first. To bring Duchamp back into the Greenbergian fold one must argue (De Duve, 1996) that Duchamp's objective was first and foremost to mount a challenge to the convention of exhibiting works of art. In doing so he opened a new type of Critique and one that does not necessarily sacrifice the Kantian vocabulary. The fundamental question of modern aesthetics – what is the work of art? – is retained albeit in a novel shape. Instead of demonstrating dematerialisation of art and textuality Duchamp might be said to have systematically explored convention of art representation in order to expose it as a convention. Duchamp's "debunking" of such "bourgeois ideological constructs" was carried out by reducing the "artistic debate" to the Kantian distinction between pure and practical judgements. The point is that value remains undecided, a mere convention.

De Duve's study of Duchamp's thoughts offers another quite different way of seeing his objectives. Having freed himself from "Art Theory" grounded in the abstract directionality of Universal History, Duchamp had to find a substitute for the lost source of direction and motion in creative act: what it is that "drives" eventness today, i.e. in the absence of "traditional" drivers? Duchamp noticed that the key moment in this shift in our experience of time today is a particular form of application of analogy. To demonstrate that the Duchamp deconstruction is ultimately grounded in Kant's Critiques, de Duve begins (*ibid.*, p. 89) with a quotation from Kant's *Critique of Pure Reason*:

"In philosophy, analogies mean something very different from what they mean in mathematics" where "the equality of two quantitative relations" is "always constitutive." ... "In philosophy ... when three terms are given I may learn ... only the relation to a fourth but not the fourth term itself."

Kant tells us that we cannot know that which belongs to the domain of Practical Reason and Judgement. However, since this unknowability is known it can still inform our judgement. In particular, it can lead us to reliable directional insights to which we can assign an *a priori* concept. This concept remains a mere potentiality and consequently any algorithm attached to it is destined to fail if an attempt is made to implement it (to actualise its law-like content). Duchamp's interest in mathematics went well beyond the curiosity of an artist or chess player. Indeed, in his "Warning" he invokes the "law-like" content borrowed from the principle of mathematical analogy. de Duve quotes from Warning (*ibid.*, p. 95). "... We shall determine the conditions of the allegorical appearance of several collisions seeming strictly to succeed each other according to

certain laws, in order to isolate the sign of the accordance between, on the one hand, this allegorical appearance and, on the other, a choice of possibilities legitimated by these laws …". De Duve points out that this "sounds like a mathematical theorem". He recalls a photograph taken in 1917 of the Urinal. It was an example of the "allegorical appearance" of it and also the "proof that the title 'Fountain' once had a referent". Hence we are dealing with an organised series of events. It is as if these allegoric appearances succeed each other according to a law. What is this "law"? Of course, for de Duve it is primarily the undetermined nature of Art. This is the law that everyone can be an artist. Anything that an art institution shows is Art. Since the Art's meaning is necessarily unstable it always invites to be replaced (by "new" Art). That way it can indeed retain its critical function whatever "it" is.

The Duchamp formulation contains a cryptic message that is of no use to de Duve. However, it becomes particularly visible when he moves on to consider the practices that were common among the men of influence in the Society of Independent Artists and the Independents show. The Warning is followed by a note entitled "Algebraic Comparison" (*ibid.*, p. 99). Since Pythagoras aesthetic theories have always contained an element of "mathematical argument". Art objects come into being according to a "formula" such as the golden section, symmetry operations or Fibonacci's series. Duchamp sets out to deconstruct this as yet another pillar on which the "representational" theories of art rest. In his rendering the ratios are not ratios of numbers but names (concepts)! The ratios are then manipulated by invoking analogies of such names until it is "demonstrated" that "the locus of dissent and separation" was "the sign of the accordance" (*ibid.*, p. 143). Of course, the legitimacy of the golden section was in the eyes of, say, renaissance artists essentially something given, a divine inspiration or gift to be acquired by recollection or through God chosen mediators. Duchamp's new turn is that the formula is legitimated by the legitimacy of "mathematics". His note is therefore first of all the proof that the tradition is no longer available as a serious legitimating force. The play with the meaning of words de Duve interprets as Duchamp seeking to unravel the random element, the ambiguity aspect spelled out in the quote from Kant's Critique that confuses the remains of Kantian critical force in the artistic act today be it what it may. But the cryptic phraseology used – surely deliberately – by Duchamp reveals another more provocative intention. Perhaps, instead of merely trying to play another of his 'jokes' or "tests", Duchamp the chess player and amateur trickster-mathematician intended the emphasis to lie on "law". Perhaps

he wanted to invoke the intuitive compulsion and skill we possess in this scientific civilisation of ours that makes us turn any encounter into a sequence of approximations by which to measure and quantify whatever is before us. It is as if we had a mathematical formula even if the encounter in question is intuitively and theoretically not calculable!

New Ontology

In Joselit's overview (Joselit, 1998, p. 5), "Duchamp established an aporia of measurement in which organic form is disciplined into a proto geometry ..." and in which "identities are defined provisionally through various forms of measurement, inscription, or financial quantification". More generally, in the absence of any ontological source (e.g. divine will) an object or event "is" only if "it" is capable of initiating just such series of steps. Duchamp – consciously or unconsciously – implies that these sequences of approximations as if implementing a mathematical prescription by automatically invoking a series of analogies attached to an impulse are the invisible rails along which contemporary thoughts travel and collide. They are the ultimate residual source of motion – what remains when traditions fail us. These "rails" have been laid down by the decades of our scientific civilisation; and in the course of this "liberating progress" they have gradually replaced the pathways laid down by the "given", by "traditions" or "meta-narratives". The statement that anything can be art is equivalent to saying that nothing is art, i.e. that the very question "what is art" is not worth asking. This is not because of some errors in choosing among textual or conceptual or any other theories of art but simply because the necessary condition for Kant's separation of pure reason and judgment was the autonomy of the subject and object. It is this autonomy that has been challenged by the contemporary techno-science, by the way we experience time today.

Creative Redemption of the Abstract Individual

The fall and redemption of the "abstract individual" is the main theme of Robert Musil's novel *The Man Without Qualities*. His main figure, Ulrich, is a man who knows of love but does not love anyone and anywhere in particular. He is a man of the world and of science until one day he discovers that his "world out there" and science is a "race" that takes place not according to some necessary Hegelian law of dialectics

of progress or Nietzschean Returns of the Same but instead follows mysterious inscriptions. These inscriptions drive development as if following a lawlike relation only to lose this directionality and meaning when they are expected to legitimate the site of making and connecting. Musil's brilliant essays on the role of mathematics and philosophy, on the apparent weakening and excess of everything remain confined within the Kantian vocabulary. However, Ulrich eventually sheds the posture of an "independent observer" and redeems himself in his sister, in an androgynous identification with the soul and body of this long forgotten woman.

What Is Event

In the absence of legitimating meta-narratives the mathematical-algorithmic relations appear (consciously or unconsciously) to be a handy source of onto-epistemic dynamics. As Duchamp already understood it, its inscriptions lurking behind any manmade structure-events are there to help us at the moment of an embarrassing lack of ideas about what to do next. They invite us to make analogous moves. They, for example, invite the viewer to examine the shape of objects and bodies by analogy with the commonly known pseudo-scientific formula and habitual reaction to imitate it. Measure, quantify, assume that a logical causal relation exists even if I do not know it and have no particular reason to assume that it exists, induce and deduce to generate the next move. It has been noted that the application of analogy, e.g. in philosophy does not work the same way as in mathematics. In the latter when a relation between two points is known it is always possible to assign to a third point its counterpart exactly. In the former it is only the potentiality of the fourth that analogy can offer. Hence to make the analogy "work" (to make an event "happen") an *onto-poetic* (i.e. a constitutive and creative) step is needed. The actor must turn the potentiality or promise of the next move into a concrete material-physical act and by doing so "interpret" the notion of order and motion. This step returns the ontic process to a specific site and locates the energy that gives rise to the event in the bodily context. It is linked to now and there and therefore non-reproducible and non-transferable. It is *ontic* since what "is" now depends on what it is to treat something as a thing rather than borrowing (positing) from universal theory a static "autonomous" content out there. It is *poetic* since it amounts to an irreducible directional move whose main source is local individual energy.

Models for Application of Analogy

Processes of measurement and evaluation, and experimentation in general always begin with a *model*. For example, the study of planetary motion requires a model of the solar system, e.g. a set of relations describing planetary orbits and velocities. Such a model must be "invented", usually in the form of a doodle or a playful arrangement of thought or things well before a serious attempt could be conceived of any "theory", not to speak of quantitative evaluation. Indeed, the first models of the solar system, atom, evolution of the species, snowflakes, were conceived years before any analytic mathematical apparatus for implementing them was available. Later the model may lead to an *algorithm or mathematical relation* (e.g. rotation and elliptic orbits, light reflection patterns). It comes with basic units of assessment or variables that carry the *signature* of the mathematical method (e.g. position and momentum coordinates, boundary conditions) and the *motion driver* (e.g. energy sources and dissipation paths). The choice of these units carves out the *boundaries of territories* (in space and time) within which the model might be useful.

A similar "set" – model, algorithm, variables and driver – is needed when a penknife, bronze sculpture, or nuclear bomb is to be made – anything that is made by an application of "human measure". Any such "man-made" (as opposed to "natural") product is therefore a bearer of the signatures of such attributes, in its shape, motion, and other properties. It is how children of scientific civilisation habitually *recognise* objects and events and how we connect one event to another. It is in terms of these tools that we direct and order our look.

The *product is also an image of such a model*, at least of some aspects such as the generating relations. It follows that the image must contain the traces of the relevant mathematical-algorithmic relations. Once the model origin of a product, action or image is apparent their man-made character, the new post-Kantian notion of finitude of humans, and therefore a certain degree of *openness* (to re-designing, for example) can be thought of. More generally, any such "machinic" product or process necessarily appears *re- and de-composable*. Since it is not a product of nature or a copy of something externally given (whose purpose would therefore be constituted externally to man) it is inviting to consider it outside its original context or immediate usefulness. A "machinic" product is therefore potentially an instrument of play or simply a "toy". Indeed, in the absence of transcendental necessity and directionality much of what humans do outside satisfying their basic needs may be regarded as

"toying". Unlike "natural" products like apples and bananas a product of the "machinic" age can be "played with". This can be done by re-positioning the original model and associated properties, by modifying design parameters, by re- and de-composing, particularly by freeing the model from its original context, i.e. by *assigning* a new meaning to it!

A good example of this process is provided by the changing fortunes of geometry. Until about two hundred years ago the only system of geometry was that of Euclid. It was no doubt the status of Euclidian geometry as a foundation for calculus and for Newton's formulation of laws of mechanics that gave Kant the confidence to declare space and time "forms of perception". This is the foundation of the "closure" that even a century later placed a crucial constraint on Heidegger's thought on technology. However, the work of Gauss, Lobachevsky and later Riemann, Hilbert, Einstein and others challenged this status quo. In particular, since the publication of Edmund Husserl's Origins of Geometry in 1917, and increasingly in recent years, there have been a growing number of explicit attempts to articulate the newly discovered degrees of freedom contained in the generalised concept of spatial organisation. These geometrical systems are expressible in terms of well defined parameters and clear and distinct foundational assumptions. For example, a distinction may be made between the so-called exact, inexact and anexact geometries. Contemporary art, design and architecture seek inspiration in re-assembling such models and the spatial organisations and shapes they generate. They are then re-assigning them to different contexts in an attempt to move beyond "exhausted" modernist canons of, e.g. minimalism, constructivism, and other methods that depend on the so called pure or "ideal forms". Analogous developments have taken place in connection with models generated by theoretical physics (the inflationary model of the universe, ghost particles, fractals, nonlinear response models, complexity and risk) and computer sciences such as quantum models of computation and consciousness (see, e.g. Lynn, 1998).

Models are not confined to abstract structures familiar from pure mathematics. Mechanical toys, dolls as well as accounts of "normal" experiential effects (meteorological, radiative, collisional, orbiting, entropic, quantum, gravitational, etc.) have often served as models of corpo-reality. For example, a (material) body or event may be "like" a black hole and its substance may be described as a mechanism of radiation: "models" that lie at the origin of creative acts of artists as well as scientists do not all refer to observable testable phenomena. This imaginary yet material domain is the everpresent feature of art, science and

technology. Vivid analogies – models such as that of the atom based on the model of the solar system – are habitually taken to be "real" even by practicing scientists. Hence models of atoms "are" the "lyric reality" of atom! The question is not whether atoms "exist" or not but to what extent the human notion of creativity and directionality is in some way conditioned by the analogy associated with it! However, a more accomplished recognition of this way of seeing creative acts can only be brought about if the preoccupation with the problematics of subject–object divide gives way to concerns with mediation and re-presentation. It is through such mediation and re-representation practices that a fresh link may be developed between systems of thought and creativity.

Toyness and Creative Trauma

The openness of a model leaves some degree of uncertainty, incompleteness or mystery. Its detachment from the original "representational" purpose or context makes it amenable to endless manipulations and variations resembling those normally associated with toys or automatons. Automatons are particularly inviting analogies between aesthetics and mathematics (geometry, symmetry, order). In his brilliant study of toyness Tiffany (2000) points out that Baudelaire, Kleist, Rilke, Benjamin, Adorno, and de Mann wrote essays on "toys". Walter Benjamin argued that toyness always carries within itself a certain *trauma*. He saw a mechanical doll as a "relic of inscrutable loss". He believed that imitation is not a dominant motive for a child's engagement with toys. "… A single rule and rhythm rules over the world of toys: the law of repetition" which he calls "the soul of toys". The toy like the monadic image "contains the indistinct abbreviation of the rest of the world". The expression of this loss comes at the point when the mathematical analogy (the desire to follow the sequence offered by e.g. mechanical motion and direction of repetition, rotation, rhythmic steps and symmetry, etc.) breaks down and a creative onto-poetic step must be made to actualise the creative move. In the words of Paul de Mann (*ibid.*, p. 293), "Allegorical poetry must contain representational elements that invite and allow for understanding only to discover that the understanding is necessarily in error. …"

Tiffany (*ibid.*, p. 87) offers among others the example of Belmer's "dolls". Belmer was inspired by the story from Hoffmann's Sandman of Olympia the female automaton offspring of two men. For Belmer "as in a dream the body can change the centre of gravity of its images … for example it

can place the leg on top of its arm … in order to make proofs of analogies, puns, strange anatomic probability calculations".

Tiffany points out that the images of *decomposition, superposition and hybridity* re-inforce and are ultimately legitimised by the notion of body governed and ontologically established via the possibility of a formula, via (the dynamics of) calculation! The metamorphosis of the doll depends on "imperfect ir-realisation of the object" (*ibid*, p. 92). Such "toying" is what Alfred Jarry (McLeish, 1997, p. vii) would undoubtedly have called a *pata-machinic* process. For him pata-physics was a dadaist paradise, a "science of imaginary solutions, which symbolically attribute the properties of objects, described by their virtuality, to their lineaments" … that is one in which appearance and reality are merged.

The onto-poetic move opens the space in which a creative act of ordering and parametrisation of images may be initiated afresh. This offers an opportunity of radically *freeing the mind from the objectivised meanings* imposed by the machinic shaping of human environment. Deleuze (1992, p. 625) invokes the story of little Hans in Freud's study. Hans makes a list of properties of a draft horse pulling a cart in a city: to be proud, to have blinders, to go fast, to collapse, to be whipped, to pull a lead, etc.). This makes him a "patient". For his notion of the order of things – in this case the classification of the species – contradicts the scientific metaphysics of natural order (e.g. Darwinian hierarchy). For Hans there are, for example, greater differences between a plough horse and a race horse than between a plough horse and an ox. Deleuze recalls how Jakob von Uexkull, one of the founders of *ethology*, demonstrates the principle for the tick, an animal that sucks the blood of mammals. His tick is defined by three variables/affects: 1, climb to the top of a branch, 2, let yourself fall onto the mammal that passes beneath the branch, 3, seek the warmest spot (the area without fur). A Spinozian quasi-world is defined here by three affects, by three variables with thresholds, amplitudes, vectors and forces, boundary conditions, etc. They correspond to the length and direction and speed, etc. of the fall, branch and the mean mammal path amenable for successful contact with the mammal. This sub-world is projected by these variables from all that "happens potentially" in the forest (nature).

Pata-Machinic Re-Territorialisation of Experience

In "quasi-objects" that arise by *detaching a "model"* or "image" from the original source the model acquires a life of its own as if it were itself

"real" (or an image of something real). The result is that this detachment of objects from representational or basic needs makes them look "unreal", even traumatic whether they are paintings, landscapes or intimate places or even made up bodies and faces! In his book, Tiffany offers a long list of instances where a conceptual (e.g. scientific) model (solar system, atom, rainbow, meteor, radiation, mechanical and electrical power) finds a metaphoric use in literature. In these metaphors the original meaning or reality of the model and its mathematical rendering is barely noticeable. The model itself – in its new *re-coded* (e.g. "literary") form and territory of application passes for "reality". More generally, every time I make a sign, watch a computer screen, or simply "look" I set in motion an onto-poetic machine that runs on meanings via real or virtual assemblages. The "representations" based on a model are characterised by the model order of things. They impose certain divisions of space and time. The role of such divisions is similar to the role of basic building units like walls and columns in "defining" architecture. They determine the shape of archetypal icons through which meanings are communicated and actua-lised (maps, records of codes, design features, instruction documents and guides, networking objects like phones, notebooks and memory (storage) arrangements, laptops). Today this application of analogy is particularly visible in "popular culture". It lies at the origin of many an instrument of entertainment, advertisement, and education, e.g. in the form of "*thema-tisation*". As a result we no longer have a pub but a cowboy pub, a philosophy pub; we do not visit a castle but go on a white lady tour or alchemy tour each carefully designed to maximise profit by positioning shops and other attractions tailored to suit the customer profile. This perhaps also explains why those who might be expected to want to escape from the tyranny of machinic existence forced upon them by post-industrial society choose "machinic" entertainment such as computer games, disco, and bars. On the one hand, the apparent presence of a pseudo-mathematical algorithm appears to be imposing objectivity (truth). On the other, it is I and my exertion of energy that hold the trigger or the wheel, or take a place on a dance platform.

Genealogy of Icons of Creativity

The man-made needs of Galilean civilisation could only be expressed and communicated via man-made "archetypal" images or icons. They emerge as products of the separation of man from nature. They carry the signature (*inscriptions*) of the machinic pseudo-mathematical process that brought

them into existence. The inscriptions are the (traces of) *algorithms* that
control and propel the machinic making of paintings, poems, make ups,
election posters, theme parks. They are encoded in new *icons* and it is
for *genealogy* to render them visible, to bring them to the surface and to
establish a link between the icons of fragmented and hybrid making and
connecting of today and the icons from the age of narratives and ideology.
Already in the 1930s thinkers like Walter Benjamin (e.g. his Arcades
Project; Benjamin, 1999) attempted to capture the fragmentation of tradi-
tional narratives and the birth of new icons with which to communicate
and come to terms with the material condition of humanity peculiar to
the advanced stage of capitalism. Benjamin chose 19th century Paris as
a place to study the genesis of such icons, of personalities and artefacts.
His "archetypes" are no longer the Jungian icons that were thought to
represent the universal substrate of the human unconscious (e.g. the
Mother, Trickster, Spirit, Rebirth archetypes). Instead, Parisian modernity
is expressed via flaneurs, prostitutes, workers, writers like Baudelaire,
buildings like the Eiffel tower, and of course the arcades. Benjamin's
research project was conceived in the 1920s. It was motivated by an
unorthodox mixture of redemptive Messianism and dialectic objectivism.
By the late 1930s his Marxist dialectics is "brought to a standstill". His
focus on "dislodging historical understanding from the entrapment of the
reflective subject" (Hanssen, 2000, p. 48) leads him (Konvolut N of the
Arcades Project) "to pursue the question of whether a link exists between
the secularisation of time into space ..." which, in his view "in any case,
is hidden in the world view of the natural sciences"! He wants to under-
stand "secularisation of history in Heidegger"! He becomes an archaeolo-
gist uncovering layer by layer his "buried place". He has turned his back
on Theory. In the end the redemption does not come in the form of some
Ur-utopia but as endless strings of citations deposited in his "Konvolutes".
They are stitched together along crossing genealogical lines, in a weblike
discontinuous pattern. Instead of evidence of necessary Progress, amidst
the debris of overlapping fragments deposited by the marching victorious
Capital in its own path, there lay bare the mechanisms constitutive of
passages of thought of late modernity. Yet the choice of the Konvolut
"territories" (men, buildings, events) – recognisable as they undoubtedly
are – could hardly survive any serious challenge (e.g. the objection that
the choice of, say, Baudelaire is subjective). There are perhaps many other
men, buildings, events, etc. that would have been just as effective a vehicle
for developing the argument in question. But it is no longer any style or
ism, any god, any particular male or female personage but the pseudo-

algorithmic performances and their "genealogies" that are rendered visible by the Convolutes; there they emerge out of a site (place, thing, specific bodily context) of making and connecting. They are the processes of fragmented production peculiar to the "age of mechanical reproduction", of disrupted and re-assigned meanings in communication and service networks, of the rise and decay of local energies propelling human bodily and spiritual creativity.

What in mathematics of a certain class of problems (e.g. the central field motion) would be described as the geometrical, mechanical, gravitational, entropic, probabilistic, fractal, quantum, etc., model is now re-cast in the terms referring to what is "being modelled": repetition, difference, detail, fragment, limit, excess, complexity, distortion, multiplicity, uncertainty. This conceptual and vocabulary shift has now become standard. It deliberately forgets and disowns the challenge posed by the gap between the original meaning of drivers of mathematical analogy (indeed this appreciation may require non-trivial knowledge of mathematical methods) and the experience (practices of living in a technological society) of "culture" consumed today, in film, poetry, novels, architecture but also in a shop, school or hospital. At the level of concepts like detail and excess the distinct properties of a mathematical model vanish. It is then easier to move across the boundary between the artistic and the scientific, natural and artificial, image and reality, i.e. across the boundaries of the domains that were previously thought autonomous.

It is not only models and algorithms born out of mathematical physics and computing science that are in question here. Attempts to form "universal" models backed up by mathematics and appearing testable by quasi-scientific methodology have proliferated well into political, economic, and art theory and into philosophy (e.g. of science, mind). Hence instead of feudalism, class struggle, surplus value, gothic style and analytic method we talk about consent, wickedness, pastiche, and emergent properties. For example, in her photographs exhibited in Paris and Prague (I.N.R.I., Rudolphinum Gallery, Spring 2001) Bettina Rheims assembled images of "gospels in the streets of Paris". These large studio-made photographs picture beautiful young women and men – indeed fashion-model types with high make-ups and well trimmed bodies – in postures and surroundings resembling the composition of well known paintings of biblical motives such as resurrection, annunciation, etc. Yet the bodies and faces and artefacts are not only unmistakably contemporary. They are cast in such a way as to make explicit the man-made character of them. They appear as if printed, clean, made up, and supported by easily

recognisable gadgets and laboratory or hospital-like configurations famil-
iar from advertisements (and implying their link to objective science or
medicine). St. Mary is a beautiful young model in high make up, high
heeled shoes. She sits in a pastiche like a suburban sitting room or garage.
There are in these photographs many visible layers of man-made objects
and allusions to different meanings (via the age of buildings, type of dress,
accessories, illness). It is these faces, postures, dresses, hands and legs,
gadgets and proto-laboratory artefacts, as if cut out of some factory for
perfection that are the "archetypes" of today. Each photo comes with a
citation from the Bible to make sure the "correct" anecdote is known,
since in many cases only a few (old) mandarins might recognise it. Indeed,
the driver (the energy that takes one through the picture) does not have
to come from the biblical reference. It was the techno-scientific and
communicational pseudo-machinic processes that gave shapes and posi-
tions to all those figurines and things and made them analysable and
re-codable. The algorithms of making and positioning are betrayed by
the machine-shaped make ups, by their chemistry, by the electrical wires
and the textures of dresses and walls. These are the inscriptions, the traces
that inform a genealogist hoping to recognise them and to relate them
to their predecessors, to e.g. what would have been the image of St. Mary
in the nativity scene painted by a renaissance artist. Since Rheims' images
do not "represent" any-body and any-thing, and since they draw their
legitimacy and communicability from the apparent familiarity and "objec-
tivity" of the techno-scientific procedures that must have been used to
make them, they can only refer to intensities, velocities, and vectors of
(fragmented) motion. They then represent the process of onto-poetic
motion itself, not any individual "frames" (products of creative acts) of
material reality. The result is that such quasi-objects detached as they
are from the original model that inspired and launched them do look
unreal no matter how many conventional artefacts are used to make
them (garage, fashion shoes, make up). These images do radiate trauma
– quite like the trauma radiated by dolls and automatons – not only the
biblical trauma of the Cross but mainly of the human thought space cut
open to expose the uncertainty that goes with having to draw legitimacy
out of one's own humanity. This place is no longer a collection of objects
in an abstract space and time masterminded so as to put forward an
Enhancing Representation of Life. The event is constituted by the gesture
of the key figure that breaks any attempt to make Cartesian logical
assessment of the scene, the gesture that domesticates all the artefacts.
They are fragments in that they belong to different stratas of functionality,

society and period, some luxurious and healthy and useful, some cheap and sickly; these hybrid meanings ground the ambiguity of the local order on which the structure and indeed comprehensibility of these photos depend. No attempt is made to "design" the place to reflect a notion of its biblical sacredness, of its "history" or "style", of scientific (Cartesian) healing, etc. be it merely in some "post-modern" form – the features so proudly displayed in the city anywhere from the Louvre to La Defence. The humanity of these figurines comes not from the grand narratives forming the background model of the images but from the creativity of the onto-poetic moves of the viewer!

CONCLUSIONS

If nothing is given, if there is no Tradition or Necessary Progress, what are the processes available to an active mind that can be called upon to "drive" it forward? What initiates any Journey outside the need to survive or accidental interference? What "brings into being" assemblages of humans, things and thoughts, what constitutes "events"? It is conjectured here that we enlightened post-Newtonians are accustomed to seeing and consuming life via "measure and quantify", via pseudo-mathematical procedures. The Galilean progress leaves traces or inscriptions models of order in the unconscious, invisible rails along which thought can travel, a network that surfaces in the form of pseudo-mathematical analogies. Our ability and readiness to invoke traditions may have been irreparably weakened but we consciously or unconsciously accept and habitually make use of "mathematisation". In brief, in the absence of any "traditional driver" (ten commandments, class struggle or the principle of uncertainty) we invoke an application of analogy behaving as if a mathematical-like prescription were available to guide our next move. The impossibility to carry on with a sequence of such steps for any length of time then brings about onto-poetic, i.e. creative moves that constitute sites of making and connecting, pragmatic territories or events. In other words, at the spatio-temporal interface between being and non-being there are groups of finite sequences of steps that the mind, consciously or unconsciously, draws upon. It does so only to disrupt them and bring them to a halt, either to withdraw and start elsewhere or to make a creative move, to set a Journey (assemblage, event) in motion. It is one of the outstanding research tasks today to study such creative acts, the way they re-occur, the territories they engender, the way they constitute a new post-Galilean order of

things and link us to those of the past systems of icons and order (e.g. of the Bible, the Encyclopaedia).

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THE ANALOGY BETWEEN "ORTHODOX" QUANTUM THEORY AND POLYPHONY OF FICTION

Edmund Husserl's phenomenological theories have greatly influenced different spheres of contemporary thinking. Phenomenology establishes the polyphonic style of thinking in philosophy, science and art. Our objective is to investigate this way of thinking, particularly in literary works. However, besides the phenomenological method, it will also use several components of Bohr's conception of quantum theory. Despite crucial differences, the same effects of the phenomenological approach have occurred through Bohr's theories.

Thus, the aim of our investigation is to use the phenomenological approach and Bohr's quantum conception to explain the polyphonic style of literary works. Besides Joyce and Proust, we consider Dostoevsky's novels and intend to research William Faulkner's works. These great writers, in our opinion, developed polyphonic prose in modern literature.

We assert that the occurrence of analogy between Bohr's theories and the "polyphonic style" in literature was not coincidental, for this analogy had a philosophical ground: both areas use the same phenomenological approach – one deals with the construction of the object of science, and the other with the creation of an artistic form.

The phenomenological approach shows that the reflections of premises of the mind anticipate the reflection of objects and events of the cognizable world. Premises of mind include the possibility of knowledge, i.e. the possibility of correspondence between external things and the nature of thinking. According to the correspondence theory, a physical object should be considered in integrity with conditions of cognition, which determine the possibility of a successful correspondence. Therefore, a physical object, taken in this integrity, is unique, since it is determined by irreversibly changing consciousness.

Bohr's understanding of quantum theory meets this phenomenological requirement. The famous scholar emphasized an indivisible coexistence of subject and object when speaking about the impossibility of considering atomic objects apart from their measurement conditions.

Consequently, different from classical physics, we observe the subject's penetration into the quantum area. Therefore, the description of the atomic world disintegrates into two independent (wave-particle) parts,

and instead of a single, integrated form we obtain polyphonic pictures of physical events. When moving from one to the other picture, subjective conditions irreversibly change without having a common integrating ground underneath. The subject takes part in the construction of quantum objects, not as a transparent, immaterial mirror, reflecting the atomic world, but as a special form of existence, which gives quantum particles physical meaning. The subject's consciousness is regarded as a vital essence, but not as an absolute, all-powerful mind – the determining basis of classical physics.

Now, let us trace a link between the construction of the physical picture and forms of fiction. When substituting scientific subjects for the author of fiction, two different forms of subject–object relations arise. If a literary work implies the author as an omnipotent subject, it means that the author controls and fully determines his work, solving every conflict within it. Here the author acts as a narrator, who knows everything about the story and tells the facts as if they had happened in reality. Therefore, such an impartial author is beyond the story and his work acquires an objective form of reflection upon the actual events. We denote such literary works as "single base forms".

This subject–object relation is reminiscent of the picture of classical physics, where physical objects and interactions are given in objective forms of being, as if they were independent from the subjective conditions determining the physical objects. These conditions are considered beyond the physical picture.

Unlike classical physics, the quantum picture is constructed according to the phenomenological method. That is why the mind participates as a subjective existence here, and instead of physical objects we have the concept of quantum phenomenon, which is an indivisible result of subject–object interaction.

If a writer is in a position to apply the phenomenological method to fiction, the situation similar to that in the quantum sphere occurs. The phenomenological approach considers a literary work as a phenomenon, which implies in it the process of its creation. This work involves the author's stream of consciousness. The author, neither personally, nor objectively, but as a subjective process of creation, penetrates into the story and the work loses its strictly objective form. The author does not intend to present facts as if they have really taken place. All this results in an impression that a real stream of the author's consciousness runs through his creation, causing the deletion of borders between the characters and the author.

Thus, once entering his creation, the author destroys its objective form and the work acquires the conditional nature of invention. Strictly speaking, the story shows itself in an undetermined area, lying between the forms of reality and invention, for no objectifying act takes place in regard to the external world, or in the inner world of the author. On the whole, the subject's penetration implies a loss of the certainty and clarity of the objective content of a fiction. Absurdity and uncertainty become features of artistic reality as it is in the case of quantum reality. Absurdity reflects not a chaotic state of the external world, but uncertainty of our consciousness. Thus, the subject's penetration disintegrates the single-base form of fiction, mutually independent parts of which organize a polyphonic structure of creation where the author's single consistent position is never revealed. The creator neglects verisimilitude of the story, or, using phenomenological language, places its objectivity in brackets, and a literary work, instead of reflecting the "real facts", shows itself as a phenomenon of consciousness in its existential dimension.

Before considering individual writers, we would like to explain once more, how we understand the author's penetration into his novel. As for prose, a phenomenologist should raise an issue of correspondence between reality and invention. When bringing up the correspondence issue, he, at the same time, questions the limits of such a relationship and assumes the possibility of noncorrespondence between art and reality beyond these limits. Finally, the phenomenologist evaluates creative work as being independent from the external world.

But such an evaluation is somewhat dangerous. While freeing itself from external reality, the work of fiction may find itself in a field of the author's psychoemotional gravity. The existence of creative work, as an independent phenomenon, means its "noninclination" to external objects and to the author's subjective world. Therefore, the writer has created an area of uncertainty and unclearness within his story, to maintain the middle independent position of his work between the external world and the psychological subject. This concept means subject–object phenomenological integrity, for, due to the uncertainty, there is no distinct border between the subject and the object, between the author and the object of his imagination. This is what an author's subtle penetration into the fiction implies.

Now, to illustrate our conception, we consider Dostoevsky's novels (*Demons*, first of all). The writer creates an impression that he knows no more about his story than the characters do. The author's voice is simply one of the voices among others. Denying the omnipotent author, absorb-

ing him as one of the voices, the work seems to be "hanging in the air". Therefore, the dispute among the voices is endless: it may be interrupted, but not completed, for there is no common position to resolve the conflicts. This fact shapes the polyphonic structure of novels, and a literary work acquires the nature of an independent artistic phenomenon.

The same effect of author's penetration can be found in Joyce's prose; there is no distinct border between the characters of *Ulysses*. One character sometimes speaks as another, whose voice intermixes with the voices of the others and so on. We think that it is a phenomenological approach that was used by J. Joyce.

The stream of the author's consciousness seems to penetrate his work. Because of this penetration the writer manages to move in a subtle way from one character to another and, by doing so, gives to his works a conditional nature of invention.

The subject's penetration into the story was a main principle used by Marcel Proust. For him, the author is a sequence of mutually independent selves. Therefore, the past is unreachable for memory, for it (i.e. the past) existed with the unique, irreversible self, which is lost forever. Because of the loss of self we cannot reproduce past events. We are only able to give the meaning of past to our present state. Thus, the writer does not imply a common ground of consciousness beyond the novel, which determines a mutually independent and irreducible nature of selves.

*   *   *

Further development of this hypothesis requires an intensive research into William Faulkner's works, as the polyphonic style seems to be the main principle of his creative activity. We focus on the following question: how is the polyphonic style connected with the stream-of-consciousness in Faulkner's novels (*As I Lay Dying* and *The Sound and the Fury*). Our analysis shows that both the polyphonic style and stream-of-consciousness are based on one and the same ground, i.e. the non-existence of an absolute, omnipotent author and the author's penetration into the novel. As a result, the writer creates a work which seems to move and develop spontaneously and independently from the author. Despite the difference between Joyce and Faulkner (the first used stream-of-consciousness as a formal structure, whereas the latter achieved the effect of verisimilitude of consciousness), Faulkner, like Joyce, considered stream-of-consciousness as a primary and independent phenomenon of being in itself. Our thinking is that instead of giving a determining role to external reality,

Faulkner assumed the existence of a correlation between the world and consciousness. Such an understanding implies dualism, eventually resulting in polyphony, since consciousness and the external world are represented as mutually independent parts of being. Had stream-of-consciousness been based on the external world, no polyphony would have existed.

Only the assumption of the independence of stream-of-consciousness from the external world makes it possible to explain the polyphonic style of Faulkner's prose. Stream-of-consciousness acquires the features of external being, since the writer aspires to comprehend consciousness not on the reflecting level, but through its ontological ground, as a stream of being. Faulkner's stream-of-consciousness is a stream of being in itself, which implies a correlation between consciousness and the external world.

Finally, let's establish the analogy between the "orthodox" quantum theory and the polyphony of modern fiction.

1a. The picture of classical physics appeals to the external position of the omniscient subject; classical concepts are determined though the level of absolute knowledge. Therefore, as there is a common ground of determination, classical physics exposes a monologue type, a completely determined picture. This picture excludes the subject and has an objective form of description, as if classical events were independent of the subject.

1b. The single-based form of fiction appeals to the external position of the omniscient author. The author creates a common ground of determination and thus resolves every conflict within the story. Artistic reality has an objective form of expression, as if artistic events were independent of the author and took place objectively. Here the author acts as a narrator who retells the story as if it happened in reality.

2a. The picture of quantum physics destroys the external position of the omniscient subject. The subject, as a special form of existence, as a stream-of-consciousness, penetrates into the picture of quantum reality, destroys the objective – single base of expression of physical events. Introducing the polyphonic forms (wave-particle dualism), the subject creates an area of uncertainty, the area of subject–object indivisible wholeness, where no distinct border between subject and object appears.

2b. The polyphony of modern fiction destroys the external position of the omniscient author. The author, as a special form of existence, as a stream-of-consciousness, penetrates into the story and the latter loses its objective form of the expression of artistic events. To maintain the middle position between the external world and the author's psychological sphere,

the author creates an area of uncertainty within the story, where no distinct border between hero and author exists.

Thus, the analogy between quantum theory and the polyphony of fiction is not coincidental, for it has a philosophical ground – both areas use the same phenomenological method. One deals with the construction of the object of science, and the other with the creation of artistic form.

As we see, in modern science as well as in modern literature there exist similar forms of polyphonic thinking, which deny the omniscient subject as a common ground of determination and are based on the phenomenological principle of subject–object integrity.

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A SYSTEMIC TYPOLOGY OF SCIENTIFIC PHENOMENA

INTRODUCTION

The scientific work is distinguished because it offers representations of the world which describe particular phenomena available for intersubjective proof. Then, the continuity of the world is classified in such a way that scientific research can deal with objects of study as specific as possible.

The first great classifying spirit in scientific tradition was Aristotle, who undertook a systematisation of the kind of existing entities in the world. He distinguished, in the first place, between inanimate and animate beings. The great Greek philosopher classified plants, animals and human beings in accordance with a unique type of soul for each of them: the vegetative soul of plants, the sensible soul of animals and the rational soul for human beings. Such a classifying and systematising spirit of science has remained throughout that long historic tradition leading into the amazing achievements of modern science. In the current paper I intend to reach a phenomenological characterisation of the enormous field of phenomena that contemporary science studies.

The phenomenal reality accessible to scientific research can be organized considering a hierarchical structure of complexity. Each level of structure can be called a "level of organization", as long as it fulfils certain criteria that make it susceptible of clear epistemic identification. In a previous paper, I have stated that the identification of a level of organization must follow these conditions:

1. That there be a basal natural kind of phenomena that is intersubjectively recognised by the relevant epistemic community;
2. That there be structured and well-established mechanisms of observation that translate the basal phenomena into stable and controlled scientific phenomena;
3. That there be spaces of representation with logical and semantic closure wherein the phenomena are converted into a symbolic object of analysis. (Rubio 2001, p. 228)

Now, I am interested in exploring these characteristics in order to define four particular types of entity I suggest as the basic categories for

scientific study: physical, biological, psychic and social entities. Before discussing these types, I will discuss other classifications that have emerged from the field of system's studies.

THE THEORY OF SYSTEMS AS EPISTEMOLOGICAL FRAMEWORK

Throughout history, science has pursued an ideal of unification that has not entirely reached its purpose. The lack of a universally accepted concept of science constitutes the main difficulty when trying to solve the unity of scientific disciplines. Such a problem is not scientific but philosophical: which are the epistemological conditions that should be accomplished by a discipline of knowledge in order to be considered scientific?

Without intending to answer this sound matter, I will come up with a more particular question: which is the starting point of scientific research in any given field of reality? My answer tries to be phenomenological in the sense of proposing that there is an object of scientific research when we can isolate a phenomenon and certainly recognise that it belongs to a natural kind. Then, the phenomenon should be observed under controlled conditions and translated into a space of scientific representation. This implies that it is possible to recognise the existence of a *structure* for the phenomenon, although the elucidation of it is precisely the following step in scientific inquiry. If there is no structure recognition, there is no scientific research object either, because there is nothing to be revealed.

The seventeenth century scientific revolution revealed a structure for the movement of objects in the skies and on Earth, presenting a model of knowledge based on the division of physical objects into their components. The success of physics was followed by the success of biology – particularly in the twentieth century. Human phenomena have had a different process. Neither the studies of consciousness nor the studies of society have reached steady epistemological paradigms. An outstanding attempt to build a paradigm that works for all, physical and biological phenomena as well as human phenomena, has its point of departure in the ideas of von Bertalanffy (1975). He suggested a general theory of systems that gave place to an interesting theoretical trend proposing an approach that complies to the wide range of scientifically studied phenomena. The theory of systems begins with the recognition of the phenomenal unit of its objects of study and of the existence of a structure subjacent to such unit. However, there is no universal definition for the concept of

systems that we may use as an unquestionable reference. I will refer to a definition that I have elaborated in another essay (Rubio, 2001b):

A phenomenal system is an emerging entity dfferentiated from its environment that self-replicates in a continuum of closed operations under the relational conditions established by its structure.

This definition of systems, as objects of study for science, tries to grant the necessary conditions for scientific inquiry I have previously stated (that the system has unity, that it can be identified without ambiguity and, that it has a structure). The discussion of what we must understand by structure and unity of the system is found on the referred source. Let's just set the necessary assumptions prior to the rest of the discussion:

i. The systems can be distinguished from their environment because they exist as perceivable objects within a phenomenal space accessible to intersubjective experience, this is to say, the phenomenal systems that are currently interesting for us as the starting point of the scientific inquiry have an existence that can be proven by general consent.

ii. The systems are primarily distinguished by a kind of characteristic operation that supports the continuity of their structure; the operation is a kind of defined event in a particular phenomenal space for each natural type.

iii. The systems appear in the world as emerging units from inferior levels of complexity; for instance, the living beings emerge from a physico-chemical structure and consciousness emerges from a biological structure.

Considering these ideas, we will try to identify the characteristic operation for each type of systems that we will suggest and general characteristics for their structure. Before doing that, we will discuss some typologies of systems that have been proposed, trying to show their inadequacy as scientific approaches.

SOME SYSTEM TYPOLOGIES

Due to the fact that we want to discuss a typology of phenomena, based upon a systemic conception, we will briefly go through three classifications, also systemic, that have been suggested from diverse criteria of distinction: i, from the principles of the reason of change, purpose and

connectivity; ii, from the criteria of origin; and iii, from a complexity hierarchy.

Jordan (1968) founds his classification of systems in the following three dimensions: reason of change, purpose and connectivity. Each of these dimensions gives place to a pair of plausible qualities: the reason of change can be either structural or functional; the teleological condition can be purposive, or non-purposive; and finally, connectivity can be mechanical or organismic. By combining these three pairs, Jordan builds eight specific types where one can classify every particular system: structural, non-purposive and mechanical; structural, purposive and organismic, etc. With a neopositivist spirit, Jordan intended to create a typology that avoided the usage of a language lacking observational content. This is why, for Jordan, the utilisation of expressions such as "self-organising systems" seemed to be a mere conceptual confusion. Jordan suggested that such linguistic features be eliminated and replaced by his terminology, which, according to him, prevented any semantic ambiguity.

Despite Jordan's intentions, his own terminology shows some problems of semantic interdependence and vagueness. The main problem is that of the concept of structure. When dealing with structural systems, the author refers to systems for which the reason of change is equal to zero. The main problem of this characterisation of the structural is that it excludes many types of things that we identify as systems but which have a changing structure. Living beings are the most evident case: organisms have a structure that maintains their unity but that structure is constantly modified. The criteria used by Jordan cannot reach a proper phenomenology making both systems coincide, having or not, a structural variation. The so-called structural systems cannot be organismic as well, because they are necessarily open and dynamic; consequently, we can deal with neither a structure of organisms nor a structure of social systems.

The categories suggested by Jordan do not distinguish the systems according to a phenomenological order. For this reason, the self-organized systems cannot exist within Jordan's typology. Such a typology does not accept the existence of phenomena not observed from the viewpoint of a materialistic phenomenology. In contrast to this approach, we are searching for a typology that enables a distinction of the characteristic operation of living beings and other superior organization orders, considering that they are not physical. The characteristics used by Jordan are insufficient for the differentiation and emergence of organization level. For instance, a social system cannot be clearly distinguished from a biological one. Due to the fact that both biological and social phenomena are objects of

scientific inquiry, based upon the existence of distinguishable structures, we require therefore that the typology we are searching for establish the differences between these levels of organization.

From a different perspective, Checkland (1981) proposes an intuitive typology that starts from the origin of the system as a distinction criterion. Following this criterion, the systems are divided into two groups: those that have a natural origin (natural systems) and those that have an origin in human actions (designed physical systems, designed abstract systems, human activity systems). The anthropocentric character of criterion is more than evident. His particular concern for management problems could be the key to understand the central place of human activity in this classification. Moreover, the scheme of this author is also incapable of distinguishing among emerging levels of organization, although Checkland declares the emerging character of systems. Social systems, for instance, are not clearly distinguished as systems of human activity because the so-called natural systems include men themselves, as a result of evolution. The human groups that interact depending on ordered structures where the elements have distinctive roles and belonging awareness can be understood accordingly, as natural products. In the words of Checkland:

… these characteristics, typical of the tribe and the family, presumably have their origin in the nature of man as a gregarious animal, one who has a basic need for the support provided by his fellows in the community. Hence, it may be argued that our every-day life "social systems" are properly located in the typology as natural systems. (Checkland 1981, p. 120)

On the other hand, there are also features of social groups placing them among human activity systems. The characteristic pointed out by the author is rationality involved in group organization. Therefore, Checkland concludes, systems of the type that we identify as social, in ordinary language, are a mixture of a natural system and a human activity system. The impossibility of the scheme of this author to distinguish social systems is a consequence of a perspective that does not start from phenomenological considerations. Checkland himself recognises the intuitive quality of his classification, although he intends to overcome the typology offered by Jordan. Moreover, Checkland postulates another type of system that goes beyond human knowledge: transcendental systems. The purpose of generalisation betrays the pragmatic intentions Checkland stated at the beginning of his research (problem solving in the field of management) by postulating a category that lacks sense in the conceptual map of the author. If these systems are beyond the possibilities

of knowledge, how do we know they exist? What makes them systems? In other words, how should we understand the transcendental, scientifically speaking?

Finally, we also have a typology by Boulding (1956) based in a criterion of hierarchies for levels of organization. In this frame, the systems can be located as entities that constitute units of behaviour in levels of organization characterised by an order of emerging qualities. The scheme leads to nine types of systems: structures, clockwork mechanisms, controlled mechanisms, open systems, inferior organisms, animals, mankind, sociocultural systems and transcendental systems. Although Boulding's classification is the most out-dated of the three that we have revised, it is the one that best approaches a phenomenology of systems and that distinguishes them considering the type of events that materialize their existence. These events (operations) are necessarily ordered as a hierarchy of levels of organization because they are phenomena that appear in an order of increasing complexity.

Nevertheless, the elaboration of hierarchies of levels of organization is not an easy task where one can clearly identify any lineal order of levels (Winsatt 1976). Boulding's classification places a flame of fire and cells as open systems, lacking a clear setting of boundaries among levels. Besides, Boulding also insists on capturing the epistemologically problematic dimension of the transcendental. However, the fundamental notions of emergency and level of organization are a reference for the new typology that we are about to suggest in the coming sections. The suggested criteria of the discussed authors may be used as criteria for a second order approach for the possible extension of the typology within the categories that will be presented.

THE OPERATION AS A CRITERION TO IDENTIFY PHENOMENA

Having in mind that the criteria we have checked appear to be insufficient, we will suggest a new phenomenological classification. The distinction between types of systems is given by the type of operations that constitute the existential foundation of systems. This criterion allows a definite distinction among systemic entities. Lets clarify the concept of operation:

We can describe an operation as an event in real time in the internality of the system. ... The concept of operation is the most fundamental ontological level in the description of a system. The system only exists when a continuum of operations constantly restitutes it. The operation is thus a characteristic element of a system which only occurs in the concrete and

always instantaneous present. As such, the comprehension of particular systems should not part from the specification of ... relations but from the operation that characterizes them. (Rubio 2001b)

The election of a system's formal operation as a distinction criterion for natural types corresponds to the phenomenological nature of science itself when intending to study reality. Modern science was born when the minds of the scientific revolution denied medieval rationalism which, following the Greek classics, founded knowledge as a mere rational research of truth. After the scientific revolution, science has been strongly based upon empirical evidence. In accordance with such empirical constraint, the operation of a system is the most fundamental description of the process of permanent constitution of an entity perceived through natural means. *The operation of the system is the event that channels the necessary energy to keep the structure of a system.*

Every phenomenon occurs in time. When dealing with this category we are also dealing with a contextual time for the observer and not with the Newtonian conception of absolute time. However, this time is intersubjective as it is accessible to the epistemic community and can be translated into a symbolic representation that may be accepted or rejected by the epistemic community.

Only physical phenomena occur in a physical space; other types of phenomena must be placed in a phenomenal space that corresponds to them. We are still dealing with the concept of space because phenomena have a structure whose existence we shall defend in a strong way. For instance, thoughts are real events with a given structure, although this structure is not material. Continuing with mathematical analogies, we can talk about a phenomenal space as analogies of the phase spaces that are normally used in physics and engineering. The phase space of many physical phenomena is not necessarily spatial in the ordinary sense of the term. For example, radio transmissions of different frequencies are given in a phase space that describes this phenomenon without referring to physical space: we only need to specify the frequency and time of the signal in order to specify it without ambiguity. Then, it is our purpose to discuss precisely which is the characteristic space for each type of phenomena, grouped in four main types. Social systems, for instance, which may cause confusion in Checkland's scheme, are clearly distinguished from psychic systems – belonging to human individuals – because the operation of the social system is communication, whereas the operation of consciousness is thought. There is also an operation of biologic systems

(*autopoiesis*) and one of physical systems (field interaction). We then have a hierarchy of levels of organization where the operation related to the systems of a level is supported by the existence of structural conditions in the inferior level of complexity. The four main categories that we suggest are: (i) physical systems, (ii) biological systems, (iii) psychic systems, and (iv) social systems.

PHYSICAL SYSTEMS

The basic structure of the world is physical. The existence of physical structures is a condition of possibility to the rest of the levels of organization. These structures correspond to a physicalistic ontology of the universe that has been built by science in the last centuries. The physical entities find their best description in physics or in disciplines directly related to it (which does not mean that our knowledge of such entities cannot change, as it has been proven throughout the history of physics). The physical phenomena cover a wide range of possibilities which is the most extensive we can find within the typology that we are presenting. This type of phenomena ranges from microcosmic to macrocosmic proportions, from atomic particles to galaxies. Living beings and social life can only exist within a physical structure that guarantees the basic material conditions. Starting from this fundamental level in order to build a new typology, we must first show that there are indeed physical systems, later search shows the nature of its distinctive operation.

In order to be identified as systems, the physical entities must have unity and structure. Shall we now explore these conditions. The ruling theory of the evolution of the cosmos suggests that right after the *Big Bang*, the matter that formed microscopic and macroscopic entities, familiar for us, was gradually formed: atoms, molecules, planets, galaxies, etc. In different physical scales, these entities have been identified and analysed in search for their structure. The atom is, perhaps, the most paradigmatic case of a physical entity with unity and structure has been the object of successful systematic scientific research. Since Greek times the existence of the atom was postulated, merely as object of philosophical speculation, but during the scientific revolution, Newton and other atomists revealed theories that tried to explain optical phenomenon through the postulation of the existence of microscopic bodies. However, it was not until the first decades of the twentieth century that science elaborated a complete theory sustained by sufficient observational evidence to be set as an explanation of microscopic behaviour of matter: quantum mechanics. This theory

established that the structure of an atom is formed by primary entities that are related to each other through quantum electromagnetic forces. Atoms can then exist as entities with an internal structure differentiated from their environment. Atoms can interact and form units of a superior level of integration: molecules that form steady structures well differentiated from their environment, and are widely manipulated by chemical technology. Molecules are the basic constitutive blocks of the mesocosmos that is feasible to our ordinary senses. Atoms and molecules are also fundamental blocks of the macrocosmos: planets, stars and galaxies form ordered conglomerations of matter that obtain stability through structures already known; the Earth, for instance, is formed by various layers of matter with different characteristics of pressure and temperature correlated with their molecular composition. From atoms to galaxies, it is possible to identify entities that possess unity and structure, therefore, it is possible to talk about systems within that range of physical phenomena. This idea is summed up by Artigas as follows:

In the macro physical level, the molecules are composed by atoms, and the atoms are composed by sub-atomic particles. ... Certainly, the nucleus, atoms and molecules have a structure and their own dynamism; they are unique and different of the result of mere adding. ...

In the chemical level, the structure of the molecules is represented through chemical links that join the atoms to each other ... the chemical systems are not explained through mere external interactions among unaltered basic components, and scientific study shows that they posses holistic and directional features. ...

In the mesophysic and macrophysic levels of the inorganic world there are systems that have different degrees of holism, integration, functionality and dynamism. For instance ... stars have a nucleus where their structure and activity lie (Artigas 1995, pp. 174–175).

These range of phenomena are explained based on four main basic forces that constitute our starting point to define the operation of physical systems: gravitational force, electromagnetic force, weak nuclear force and strong nuclear force. The physical structures result from the stabilisation of elements through the action of some of these forces. An atom, for instance, defines its structure from the action of electromagnetic and nuclear forces over the subatomic components; in the same way, a planetary system reaches its stability as a result of gravitational forces. The physical forces are, nevertheless, the result of more basic conditions of matter. Forces are the expression of fields generated in the presence of fundamental qualities such as mass, charge and nuclear qualities. Each of these qualities transforms the space through a power to act upon other

material components that have similar qualities: for example, the electro-magnetic field, generated by the presence of an electric charge, acts over another charge either attracting it or rejecting it. An atomic system is formed when various charged particles interact through their respective electromagnetic fields under the restrictions imposed by the principles of quantum mechanics until they form a stable structure. The operation that forms and supports the existence of an atomic system is, therefore, the electromagnetic interaction of subatomic particles.

In any physical system elements interact through a field, under physical principles that establish structural conditions. The system is formed and supported by the resulting forces of the field. Thus, the operation of physical systems is an interaction among the fields that generate the fundamental qualities of matter. We will therefore call the distinctive operation of physical systems "field interaction".

The fields are described in all cases through mathematical structures that represent physical structures. The mathematical field is a description of the way in which space is altered by the presence of the basic qualities. Let's now sum up the main characteristics of physical systems:

i.   The distinctive operation is *field interaction.*
ii. Field interaction is translated into a physical force that draws observable effects on matter: the electric charges are attracted or rejected, gravitational masses are attracted, subatomic particles are confines in the nucleus as a result of nuclear forces, etc.
iii. The fields are generated by basic qualities of matter that turn into axioms of study of physical systems: mass, charge and nuclear properties.
iv. The structural conditions are described by the principles of mathe-matics that describe the behaviour of each type of field.

These conditions are enough to specify the structure of physical systems within the range of their change possibilities. Evidently, it is possible to talk about a great deal of physical systems that are formed out of fundamental forces. The great extension of the type of physical systems is reflected in a series of possible internal separations: according to the type of specific operation (quantum, electromagnetic, gravitational, mechanic, etc.); according to the nature of the processes of integration through the boundaries of the system (open or closed); according to the genetic history (natural or technical); according to the reason of change (static or dynamic).

A particular kind of physical system generating certain confusion with its classification is the type integrated by objects, instruments and tools created by men. This type corresponds to the physical systems because the operation that distinguishes them is the physical interaction between their parts or with the environment. A car, for example, is a structure where various electrochemical interactions provide the necessary energy for a series of mechanical interactions between the components. However, human participation in the design and usage of technical systems forces us to search for a special category. As we have seen, Checkland proposes the designed physical systems to distinguish them from natural ones. According to Checkland, natural systems are the result of the forces and processes that characterise the universe and that could not be of a different nature to what they actually are, while the systems designed could be of a different nature, due to human intervention. Although it is true that there is a fundamental genetic difference between the physical systems that we find as products of nature and the physical systems designed by humans, such a difference does not lie on its phenomenological nature but in its generative history. The particular history of physical natural systems can be described exclusively in terms of physical principles even in the cases of human tools. The generative history of physical-technical systems necessarily goes through conscious levels of organization. The happening of teleological events or social actions is a necessary stage in the process of generating tools. Although the second order of approach to the specific nature of the natural physical systems, involved in a distinctive criteria of origin, will allow to set the differences between natural physical systems and technological physical systems, we intend to establish a classification based on a fundamental phenomenology of each type of system. This is why we state that technological devices are physical systems, under the assumption that we do not need more than the physical principles of matter to identify the corresponding operation.

BIOLOGICAL SYSTEMS

The organizational level that follows physical systems is the level of biological systems. Although formed by matter, this type of system presents a peculiar phenomenon that cannot be explained using the logic of physical systems. It is paradoxical that life generates such perplexity when it is the existential dimension that unavoidably accompanies human life. Only through a minimalist logic can the phenomenon of life be an alien matter. It may seem natural that life would be the starting point

for explaining this kind of reality and not a phenomenon that had to be derived from physical principles, as some have suggested (Oppenheim and Putnam 1958, Eigen 1992). In any case the nature of life has constituted one of the greatest issues of the scientific and philosophical thought of all times. Aristotle, in his *Book of Soul*, had already distinguished the living matter from the inert matter, characterising life in terms of self-sustenance, growth and corruption. Aristotle sets matters that in scientific and philosophical tradition have remained as the central points of discussion about the nature of life:

  i. The fundamental distinction between the qualities of living and inert matter, and,
  ii. The relationship between these two states of matter.

The distinction between physical and living matter has been a matter of a classical reductionist approach in science. The postulation of a *vis vitalis* as an immaterial substance has been strongly rejected by scientists for its lack of empirical support. Up to current times, the *vis vitalis* has been the epistemological enemy of those who have tried to build a scientific hypothesis over the nature and the origin of life.

Aristotle suggests a point break distinction between life and lack of life. Soul is the formal principle that Aristotle proposes in order to distinguish the category of the living. At first glance, we could think that this is a mere version of vitalism, but such a conclusion is not so clear. The philosopher clearly states the nature of vital soul as a manner that puts into effect the organized matter. The Aristotelian soul is a formal principle that may be read as a functional way of organization, using modern language. Over the substrate of a physical body, life is manifested as a product of specific conditions of self-organization. The Greek philosopher gives us a version of nature that perfectly suits as a background for the coming position that we are here defending.

The emerging and holistic character of life has begun to be the starting point for the elaboration of theoretical speculations about its origin. For instance, Manfred Eigen (1992) has recently elaborated a theory of the origins of organic matter that intends to an emergentist perspective. Examples of other authors who share that same perspective are Kauffmann (1993) and Wicken (1985). In all these cases, the ghost of *vis vitalis* is exorcised by calling on the emerging character of the phenomenon.

However, the concept of emergence does not solve the scientific problem of establishing how the structuring of physical matter in a particular way

leads to life. The concept of emergence keeps a philosophical character as it suggests that the phenomenon of a given level of organization appears when there is a certain structure of an inferior level, but it does not allow to know which cause relation there is between the structure of an inferior level and the emergence of a superior level. Anyway, the concept of emergence is epistemologically superior to that of the *vis vitas* as it does not call for transcendental substances inaccessible to perception. The emergentist explanation is an epistemological hypothesis that does not contradict the principles of scientific work.

Life emerges in a specific level of organization that presents characteristics already suggested in the Aristotelian demarcation: functional organization, self-reference and capability of autonomous generation of neguentropical routes of dissipation of energy. Shall we start the conceptual setting of boundaries for these qualities.

Even the simplest unit in life (the cell) has a functional organization. Aristotle points out this quality requiring organs as part of the specific form that living beings should have. Organs develop specific functions in the organizational differentiation of a biological system. The functionalist explanations are characteristics of biology. The place of a component of the system in relation to its function within the continuity of the totality is established as *the explanation* of the phenomena related to the specific component. Even in molecular biology, where there is a clear reductionist orientation, the functionalist explanation has not yet been eliminated (Sarkar 1991) and it seems difficult that it occurs because even the biomolecular level of organization denies a completely physico-chemical reduction. Even the modern formulations of the problem of the origin of life that we have quoted before, start from the assumption of a functional order in the molecular level.

The functional order is distinguished by the operational subordination of the parts in relation to the whole. In contrast, the structural order of physical systems is the result of relationships in the compositional level. The functional order is contained in the integration of differential operations of the elements of the system that produce a specific form of subordination of all the operations of the biological system in order to maintain their total structure. The operations of a functional system respond to changes of stimulation in such a way that the stability or dynamic homeostasis of the whole system is continuously re-established.

The emergence of a system as a unitary whole imposes restrictive conditions over the relationships between the components of the system. The functional explanation of a particular operation of any of the compo-

nents is established in the following way: which is the function of the component X in order to keep the unity of the organism Y? The case of the human body is a typical example. Organs have specific functions that modify their activity in response to the interaction conditions with other organs and with the outside. The balanced condition is known as the homeostasis of the system. The body can modify the internal conditions of dynamic equilibrium among organs within a threshold in which the system collapses. This equilibrium between differentiated operations of the parts is the expression of the unity of the system. If any one of the parts does not execute its function, the integration of the operations could be lost and the system annihilated.

Anyway, biological systems cannot be demarcated exclusively through functional organization. Although natural physical phenomena do not present functional order, such order does appear in many physical systems designed by man. Cybernetics (Wiener 1948) and modern disciplines of robotics and artificial intelligence give us quite elaborated examples of the functional order where we do not have biological phenomena. Many other cases of technological systems are also functional structures. Machines, in general, present this type of organization. An automobile, for instance, has diversified operations, differentiated responses from the parts and a functional equilibrium that depends on the differentiated activity of the parts. Therefore, we should look for mores specific characteristics of biological operation.

We will call *autopoiesis* the particular operation of biological systems. This concept was postulated by Humberto Maturana in his theory oriented towards the definition of biological systems. The autopoiesis defines living beings as those in which organization is such that the product of biological operation is the organism itself. The concept of autopoiesis contains a delimitation of the system as a condition and consequence of its operation. The limits between the system and the environment exist only as far as the system remains as a functional unit.

In contrast with physical systems, biological systems have the *capability to produce* and they use this capability to produce themselves. The autopoietic systems are structures that autonomously generate internal routes of dissipation of energy for the self-production of their material structure (Prigogine 1984). Thus, apart from requiring functional organization, the biological systems are necessarily open systems that interchange matter with the environment. The material continuity of animate systems exceeds individual temporality through mechanisms that reproduce the structure of the species. *Reproduction* is the most evident manifestation of this

continuity, although it is not the defining condition of life as some people suggest.[1]

However, the material nature of life is not of a physical type in the sense we have indicated in the previous section. Living beings do not directly operate with basic physical forces but with forces of their own level of perception. The biological autopoiesis is sustained in the capability of perception of the environment and control of the interchange of matter through the frontier of the system. That is to say, the autopoietic autonomy of biological systems is a form of *agency*. With this term we want to indicate the capability of biological systems to relate as a whole with the environment, to perceive it and transform it. The agency is a capability of the complete biological system that cannot be reduced in terms of the qualities of the parts, that is, in a biological system there is no physical perception of the environment in the sense that it does not allow electromagnetic fields, gravitational or other physical fields, although there is perception of phenomena that occurs due to such physical forces. For example, the organisms that perceive smells do not perceive the chemical substances that originate the smells; the sense of smell expresses the agency of a biological system to detect a certain type of phenomena but those phenomena are not physical fields but subjective phenomena that belong to the perception capabilities of the organism. In other words, the biological system is operationally closed with respect to the physical level that supports its structure; the organisms do not perceive themselves as molecule conglomerates interacting through physical and chemical forces but through their own holistic perceptions: smells, flavours, images, etc.

Assignation of agency to biological systems does not imply existence of consciousness although there is a continuum of levels of agency among the cellular level and human consciousness. Consciousness as we understand it here, belongs to an upper level of organization that we will discuss in the coming section. However, the primary agency does imply the existence of a form of perception. An autopoietic system is able to perceive regions from their environment and respond in a selective manner to change in the environment. The most elemental living being is able to select those forms of stimulation from the environment that allow it to incorporate external inputs to its structure. The concept of agency should be understood considering the conceptual couple of *perception/action*. Living beings are able to perceive their environment and figure out actions adequate to their self-production.

It is possible to state the agency of autopoietic systems, as its physical actions are non-deterministic processes. Matsuno (1991) clears out the

positivist tradition inherited from Newtonian mechanics and proposes a physical world where each moving body has perpetual movement unless it is altered by external agents. However, when we check the dynamic conditions of particles in a quantum level, we find a fundamental asymmetry between an indefiniteness *a priori* and a determination *a posteriori*, where there is no way to set external causes as the agent for explaining the movement among different states:

It is only after one can identify material agents being capable of distinguishing between before and after their own acts of measurements that the phenomena of life could be deciphered without being affected by positivistic articulations of the invariance supposedly atomised in the evolutionary time domain (Matsuno 1991, p. 32).

The actions of a biological system cannot be explained in physical terms although they do not contradict physical principles. That is to say, there are not enough elements to conclude that a physical state leads to the next. According to Matsuno[2] the quantum uncertainty is reflected on the meso-physical uncertainty of the physical structure of a biological system. Such uncertainty is solved within the level of the system through teleonomic actions, that is to say, in the actions that the system does to maintain its own continuity, although it lacks awareness of such objectives. For example, the organisms look for food because they feel hunger, not because they are searching for molecular blocks that their organism requires to remain alive.

To sum up, the operation of biological systems is the autopoiesis that has the following characteristics:

i.   It is holistic: the biological system executes it as a whole.
ii.   It is closed concerning the physical level: the system does not perceive physical phenomena but only phenomena that belong to their own level of organization.
iii. It is functional: it is teleonomically directed towards the maintenance of the whole structure.
iv.   Its fundamental phenomenological quality is the subjective capability of perceiving the environment: according to this perception, the system makes decisions in order to modify its physical state.
v.   The physical conditions under which the biological system lies are transformed into subjective states of the system in accordance to the senses that it has but not yet in terms of symbolic representations.
vi.   There is a casual relationship between physical and biological levels

of operation: the physical states of the system can lead to biological states (v.gr., the state of excitement of an organization due to changes in the environment) and the biological states can lead to physical (v.gr., the physical movement of the organisms to reach a point of biological interest).

vii. Thus life and autopoiesis become basic phenomenological concepts derived from the operation of entities known as organisms, that do not respond to a Cartesian mechanical explanation and can not be reduced to it.

PSYCHIC SYSTEMS

The following level that we will suggest for the general classification of systems is *mental life*, understood as consciousness.

Although the concepts of mind and consciousness have been in use for centuries, their meaning is not clear. The difficulty to understand the concept of the mental is reflected in the epistemic tradition, at least since Descartes, that has intended to conceptualise the mind not in an affirmative way but by denying the body. The mind is what the body is not: not matter, not extension, etc. Ryle states that this way of setting the relationship between mind and body is an intent to define the concept of mind in the mechanistic paradigm that Descartes applied to the body; therefore – says Ryle – the mind-body problem remained infected by that fundamental categorical mistake that keeps the question unanswered. The concepts of mind and body – the author continues – belong to distinct logical categories and that is why it is impossible to build conjunctive propositions that explain their relationship. Ryle sets his point by using the example of a visitor to a university, that after getting in to the buildings and meeting some colleagues wonders: and where is the university? The buildings and the university both exist, but in their own way of existence. In the same way, mind and body exist but their respective manner of existence is different and cannot be placed under the same epistemological level.

Using the emergency approach that we have been postulating, we can suggest a solution to the mind-body problem, considering different phenomenological categories to distinguish mind and body as systems in different levels of organization. Although mental life and consciousness – as we experiment with them – can only occur if there are biological conditions (i.e., an organism) these are not enough to explain the mental.

Mind and body are phenomena of distinct order with their own forms of operation, and therefore distinctive logical categories.

Nagel (1997) states that the difficulties of defining consciousness are derived from its subjective character. Having consciousness, in any type of organism, implies that there is a way of being a conscious entity that cannot be completely understood from an external point of view:

> Conscious experience is a widespread phenomenon. It occurs at many levels of animal life. ... But no matter how the form may vary, the fact that an organism has conscious experience at all means, basically, that there is something it is like to be that organism ... an organism has conscious mental states if and only if there is something that it likes to be that organism – something it is like for the organism. (Nagel 1997, p. 189)

The subjectivity of consciousness is an experience that accompanies all the manifestations of life, from the perception that a cell – the minimum living unit – has of its environment to the logical and symbolic thinking of human beings. From an ontological perspective, Tymieniecka explains the continuity of vital experience in terms of a recognition of the sphere of experience:

> ... trust in the constancy of life, individual beings and their world is not a prerogative of the human being only. It extends down the evolutionary ladder to the entire animal kingdom relative to different experiences or the "living" reactivity/receptivity of the different species of living beings. ... Even the simplest living creature does not start its life over again each day, but proceeds upon the recognition of the data of the previous day. (Tymieniecka 2001, p. 9)

Between the perceptive experience of the cell and the symbolic experience of human consciousness there is a range of different subjective experiences that go from the perception of elemental physico-chemical changes to the advanced perception of sensorial organs in mammals, to conclude – in the sense of reaching the greatest level of complexity known – in the symbolic representation of the human brain. Consciousness, in the sense we are using it here, as a symbolic and subjective experience, comes out when an organism is able to have, not only perception of the environment, but also a symbolic perception of itself. At this point, we find the transition between biological and psychic systems. The systems that have consciousness are able not only to perceive their environment but also to self-perceive themselves as something different to their environment. The psychic systems have consciousness because they perceive their own perception.

Luhman (1995) suggests the usage of the term "psychic system" to refer to the phenomenal range where the events of thought occur. Let's notice that the usage of the expression "psychic system" liberates us from the typical anthropocentrism of certain typologies of systems (the classification of Checkland, for instance). The notion of psychic system leaves open which is the specific biological configuration. Consciousness is a phenomenon that we may associate undoubtedly to human case, but which existence in other biological forms, either known or unknown, cannot be excluded. Although we cannot categorically affirm the existence of symbolic consciousness in non-human organisms (because we do not have a method to observationally contrast their presence) the question is not solved in a negative way. Even the possibility of mental life in machines remains as a question that we will only answer affirmatively if a conscious machine is ever built.

Also, the concept of psychic system overcomes the traditional paradoxes associated to the couple object–subject (Luhmann 1995) where the human subject has a privileged apprehension of the object, and which draws to solipsist conclusions or ad-hoc conceptions of knowledge for the human subject. The psychic system constructs a representation of the world according to its perceptual possibilities, and not due to an absolute apprehension of the object.

In the systemic approach of Luhmann, the operation of psychic systems is *thought*. Corsi *et al.* (1996) states it as follows:

> The operations ... of consciousness are thoughts (Gedanken), which are reproduced once and again in a closed network, without any contact with the environment. (Corsi *et al.* 1996, p. 151)

The fundamental distinction between perceptive acts of a biological system and mental events lies in the self-reference of consciousness. The act of consciousness is a perception of second order: *the perception of the own perception, symbolically translated*. As a consequence of this, psychological events are always self-referent; that is to say, they always refer to the consciousness of the one who thinks of them. Thinking is always an *I think*. Besides, self-perception is not a sensorial experience, it is a symbolic attribution that we add to the continuity of our sensorial experiences, assigning them to the symbolic entity that Freud called *ego*.

Before symbolic experience, an organism may have only sensorial experiences. There are different levels of complexity in the sensorial experience, as stated above. The emergent phenomenal level of consciousness does not appear in biological beings until the organism is able to think

symbolically. Although there is a variety of plausible mental life, which can be identified by means of mental life (imagination, sensation, emotion, etc.), only the specifically symbolic manifestations remain associated with the emergent level of the psychic system we are defining here. Therefore, with the word "thought" we mean exclusively *symbolic thought*, although from time to time this term is also used to call other subjective perceptions.

The mental nature of thought is an existential dimension which temporally is orthogonal to the physical time-space where the interaction of the system and its environment take place. Even imagination lies in the dimension of space-time, when it makes reference to the mental construction of physical experiences: the purely sensorial memory of an experience reconstructs a space-time context. The sensorial reconstruction is an organic state where a sensorial perception is internally brought back. An image, a sound or any other sensation belonging to the sensorial apparatus of the biological system underneath, can be experimented without any referent in a reality outside the psychic system. Other internal sensations such as pain, pleasure etc., can be described in sensorial terms of first order; that is why such experiences belong to the biological kingdom, not to the symbolic consciousness. Sensations and perceptions of human senses and electro-chemical sensibility of the most primitive animate beings are part of the continuity that characterizes all biological systems but they are not a symbolic thought yet. Consciousness is not present, for there is no symbolic self-reference associated with the sensation. Pain is not an act of consciousness unless there is an internal state that can be translated as "*I feel pain.*"

One of the most evident manifestations of the orthogonal quality of thought respect of sensorial perception is the representation of time itself, where the past, the present, and the future appear as a way to put in order the perceptions of consciousness. The teleological behavior and memory, characteristic of human beings appear here. Codification of time localizes the reference of a thought in the past, the present or the future. Such representation of time is one of the possibilities of language, which is an extremely developed way of consciousness, where symbolization emerges at a complexity level higher than sensorial representation.

Moreover, mental life has internality as an expression of its own operational closure. There have frequently been arguments against the use of references to the internal quality of mental life as a way of speaking lacking rigour. Following the proposal that has been done in here, mental phenomena belong to an emergent order different from the biological one. To accept the internal quality of mental life looks like a contradiction

when it is stated that it is a logical category different from the one of the body. Such an objection works if the internal quality referred belongs to the physical order. But that is not the case. The internal quality of thought is phenomenal and it exists in time and space, but not in the sensorial level of biological operations. An example from the telecommunications-engineering field can illustrate the lack of mystery in the previous statement. To use different kinds of distinction of electromagnetic signals which are transmitted in the same physical space and at the same time, is a very common practice in the telecommunication systems. The procedure by means of which signals are isolated is known as "modulation". Using the correct techniques, two signals travel in the same channel without altering each other, and they can be completely recovered in the receptor if they keep an orthogonal relationship in their parameters. Frequency modulation (FM) allows two or more signals to be perfectly differentiated in the broadcasting and reception procedure, for they are in different frequency ranges, although spatially and temporally they are in the same co-ordinates. Similarly, an association of mutual penetration in the physical operations of a determined body can be proposed as well as in the mental operations of the same global entity, without causing a paradox. Psychic operations happen in the space of a body in an orthogonal manner in relation to the physical and biological procedures that take place in the same body without any time or space interference between different operation types. The internal quality of a system is stated by the operational closure of the system in its own organizational (and phenomenal) level.

Thus we will call "thought" the operation characteristic of the psychic system, leaving the discussion of the structural conditions in which it happens, to other work. We want to capture in this consciousness operation the following characteristics:

i.   *Thought* is the characteristic operation of the psychic system that emerges from biological organization when it has reached a certain complexity level, paradigmatically represented by the human brain. Perception is a biological operation of the organism, and thought is an operation of a higher complexity order, which happens in a phenomenal dimension that we associate with a structure that we usually call "mind", and we will call in here "psychic system".

ii. Thought is *subjective*, as well as biological perception, but it is *self-reflective*, that is to say, the psychic system perceives itself as thinking, while the organism only perceives sensations without assigning any reference to them.

iii. Thought is *symbolic*.
iv. The psychic operation is *closed in relation to the biological operation*, in the same way that the second is closed in relation to physical operations, that is to say, thoughts are a kind of phenomenon that lack continuity in relation to the sensorial experience; a thought can be about a sensorial experience, but it is not a sensorial experience, for it is not experimented by the "*senses*".
v. In spite of the fact that the psychic system is under closure conditions, it has a bi-directional causality relation with the lower levels of complexity: thought can induce physical and biological states, in the same way that the inferior levels can induce states of the psychic system.

SOCIAL SYSTEMS

Symbolic interaction between psychic systems generates the emergence of the social organization level. Luhmann specifies the nature of social systems as systems whose distinctive operation is of a communicational nature.

> Communication is the specific operation that characterizes social systems: There is not a social system that does not have communication as its own operation. And there is no communication outside the social systems, for any communication is an internal operation of a social system, between social systems and its environment there is no communication. (Corsi *et al.* 1996, p. 47)

Communication is a kind of phenomenon exclusive of social systems which does not happen in the psychic systems or any other kind of systems. That is to say, every time we speak about social reality, we make reference to a communicational phenomenon. The concept of "university" stated in the previous section to exemplify a confusion of categories, can be clarified within the social boundaries we are proposing. Before the buildings or even the members of the university community, the university is a communicational system, where the members of the community share a group of meanings that bring coherence to their actions within this social space. When they attend a class, students and professors recognise the space where they are and synchronize their actions to materialize a meaning space led by common pretensions to reproduce academic knowledge. The communications that will be transmitted in this space will follow pre-established rules to accomplish the purpose, and they will repress the behaviors that are not inside the space of possibilities of that

context. Solving differences by means of arms or physical attacks will not be allowed, as long as the social space is still the one of a classroom.

Communication is the result of interaction between consciousnesses. Just as consciousness is supported by biological systems and the biological systems are supported by physical ones, a social system is structurally sustained at the level of psychic systems; without them, the phenomenon of communication is not possible. Psychic systems constitute the necessary environment for social systems although the operations of the social system and the psychic system are kept in different phenomenal spaces. Thoughts reproduce the psychic system in its closure of the internal web of operations where the object of thoughts is always other thoughts and never events or external entities to consciousness directly. In the same way, the object of a communication will be another communication. However, communication requires the existence of participating psychic systems that set the structural conditions of the environment needed for its occurrence. In the same way, psychic systems are also structured by the social systems that provide the linguistic means for the formulation of thoughts and the conditions of expectations that give them sense; psychic systems do require communication in order to build the symbolic universe that provides structure to thoughts.

The psychic and social systems are operationally closed to each other, but they are also indissolubly interpenetrated: one cannot exist without the other. This characteristic is exclusive of the relationship between these two levels of organization. The inter-level relation for inferior levels is asymmetric: physical and biological systems require an inferior level of complexity to exist but do not require a superior one. However, the relation between social and psychic systems are bi-directional.

Luhmann distinguishes the communicational operation for the occurrence of three non-sequential events: the act of production, the stream of information, and the act of understanding. The production supposes the responsibility of the agent of production to select the information produced with a determinate purpose; understanding requires the existence of a receiving agent responsible for the selection of information and the assignment of sense. It is necessary that it is possible for psychic systems to recognise informational intentions in their speaker in order for communication to work. This supposes an event of psychic nature where the participants of communication "understand" the message; that is to say, the speakers should be able to coherently associate a given behavior to possible scenarios with specific ways of ordering the communicative selections. In other words, speakers and listeners share the meaning of the

message. The happening of each communicational event is the condition of possibility of a social system whose continuity depends on the linking of the communications of the social group in question.

Just like in the case of psychic systems, the concept of social system that we are using here is not limited to the specific human case. Another discussion would analyze the sense of the social when used for describing the behavior of non-human communities. As in the case of possible conscious life in diverse organic forms, we think it is highly probable that some forms of non-human collective organization fulfil the communicational interaction conditions. The existence of a verbal language is not an exclusive condition of communication. We may state the existence of communication between two psychic systems without the intervention of verbal language; it is possible to assign a specific sense to a gesture that shows an intention of the individual without using verbal language. We understand symbolic language as the association between sign and meaning. The sign can be either iconographic or simply associative of an image or sensorial state that becomes a representation of something else: the main condition of symbolic language is the existence of a sign as a representation of something else.

Anyway, symbolic language is a condition for the optimization of communication. According to Luhmann, the possibilities of communication are attached to conditions of double contingency that make its occurrence improbable: two or more psychic systems that communicate must face bi-directional uncertainty that always exists *a priori* over the common understanding of the message. A person does not have access to the thoughts of another person, therefore, it is highly improbable that they synchronize their actions when they merely depend on physical perceptions. The social is fundamentally *synchronized interaction*. For such synchronization to take place, the psychic systems must share an interpretation of their individual realities and the purpose of their actions. The correspondence between interpretation and sense is not a natural situation of interaction among consciousness, therefore, synchronization is forced through communication. According to Corsis' (*et al.*) interpretation:

A social system comes out because in a situation of double contingency there is no certainty at all: such uncertainty takes place when we structure the possibilities of communication considering the lack of determination of the selectivity of ego, alter and alter ego. The expectation structures ... in general and the means of communication symbolically generalized ... in reference to specific problems, develop the function of regulating uncertainty,

guaranteeing the possibilities of co-ordination and selection, and thus structuring social systems. (Corsi *et*. *al*. 1996, p. 84)

Symbolic language is a means to structure the communicational events that optimise the probabilities of events to take place. This language is particularly contrasting with the continuity of the physical world. A psychic system in contact with a verbalised message is in a situation in which it is very difficult to ignore the message or to confuse it with the environment. Moreover, language is a means of structure of both, consciousness and social operations, thus being the mechanism of structural interpenetration between psychic and social systems. During the occurrence of linguistically mediated communicational events, consciousness operations and communication are synchronized through the given structure of a shared language. While alter and ego communicate through a common language, their respective thoughts are ordered using the same language.

It is convenient to say that, according to the scheme presented, we do not understand language as a system. We have set the phenomenological notion of operation as the existential basis of a system. Systems are continuums of operations. Language is a means for the canalisation of the operations belonging to social systems but there is not any operation in language itself. Language is then a structure that canalises the communications of a social system. At this point, Luhmann sets his distance from the classic linguistic perspective of Ferdinand de Saussure. Although Saussure subordinated language to its communicational function, in the same way proposed by Luhmann, in his theory of social systems, Saussure refers to language as a system (Ducrot & Todorov, 1972). From the point of view of the present work, we here understand language as a structure of related elements that only acquire sense within the communicational stream where it fulfils a structural function. The relations between the elements of a language that is not used do not have any existential manifestation. In such case, these relations are merely an abstraction, with no referent to any phenomenon. What is more, language gives observable traces that allow the identification of peculiar structures of a communicational system.

Finally, a social system can be distinguished from another because of the communicational structures that canalise the internal operations. That is why we can identify systems such as a family, politics, economy, etc. observing the structures that are characteristic to them.

Thus, communication, as an operation of social systems has the following characteristics:

i.   It requires, as a structural condition, the interaction of at least two psychic systems.

ii. As in the case of psychic systems, communication requires a symbolic structure to be materialised, that is to say, there is always a language mediating communication.

iii. For communication to occur it is necessary that the participating psychic systems interpret in a similar way at least one part of the message.

iv. Communication leaves material traces because it requires dissipation of energy to emit a message.

v.   Communication takes place in a public space: such a public space is conformed by gestures, written signs, images, icons, etc.

vi. Communication has a causal bi-directional relation with the psychic structure: thoughts are a condition for communication and communication determines thoughts.

CONCLUSION

The four main categories that have been proposed intend to cover every single system observable through scientific means. The categories proposed can be the starting point to the construction of sub-types in the four cases. And, in fact, some of them have already been stated, such as the difference between physical natural systems and physical technological systems. Also, biological systems are object to be sub-classified into a great deal of sublevels with distinctive characteristics. This is also true in different degrees for the four types of systems here indicated. The work that follows the present one, is a deeper study on the characteristics of each level and the divisions that are adequate.

Another problem derived from the present typology is that of the interaction between different levels. Postulating that each level has its own phenomenal characteristics, we bring back and extend the classic difficulties of the mind-body problem. We must admit that we do not have an epistemological mechanism to prevent us from this matter. By now, we can only set some points about the relationship between distinct levels:

i.   The phenomenological soundness of each level is given through a treatment that scientific disciplines make out of their objects of

study. The corresponding epistemic community validates the per-
ception of each type of phenomenon in an intersubjective manner.
If there is not an absolute mechanism to access scientific truth, the
epistemic communities will then support the ontological validity of
the phenomena they study by means of observation mechanisms of
public access.

ii. Given the fact that every scientific discipline is in charge of a specific
type of phenomenon in a manner out of synchrony, interaction
between levels is not a problem for scientific practice, although it
indeed constitutes a philosophical problem.

iii. Although they are phenomenologically isolated, the different levels
of organization are able to interact in a causal manner; the physical
level establishes restrictions in the biological one and vice versa,
the psychic and social relate closely by means of a common struc-
ture in language, etc. However, by now we will only accept such
interaction as a fact, without suggesting a solution to its interaction
problem. We will leave this problem for a further work.

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NOTES

[1] An animal without sexual organs (for any reasons) can be evidently alive despite that it
cannot reproduce itself. Reproduction is the phenomenon by means of which the *kinds of
biological structures* – i.e. species – face the conditions of thermodynamic degradation of
matter. Nevertheless, this problem is more directed in a specific way towards the question of
the origin and continuity of biological systems than to the phenomenal boundaries of an
animate system.

[2] The allusion to the concept of measurement in the argument of Matsuno comes from
quantum physics, where it is used to specify the interaction that takes quantum particles
from a state, only established in statistical terms, to a determined state univocally determined.

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RICHARD T. WEBSTER

NEW HUMANISM

The divisive effects of ever expanding science and technology produce, I put it, two opposite and equally unfortunate types of imbalance: 1) that of a fundamental humanism which disregards religion otherwise than as an illusion, and 2) that of a theologism which contrariwise is prepared to deny plain facts in the interest of theological interpretations which in the background may have sense, but in the foreground are irrelevant. The classic case is that of Galileo, who was sent to prison by theologians for venturing to declare that the earth went round the sun instead of *vice versa*. And the same sort of thing is seen today when religious-minded people insist that scientific ideas of evolution are in error.

But now, I want to say, this inadequacy of both humanism and theologism applies also to the basic concept of 'human being'. For this *prima facie* requires neither science nor theology. While we do not by any means know all about ourselves, it is plain enough, in the words of Boethius, that 'a person is the individual substance of a rational nature'.[1] But then there are two different kinds of historical situation here: the first in which, as once upon a time, 'human being' was so obvious a premise that no one thought of disputing it – it was not necessary to ask 'what exactly do you mean by Adam or by Eve?' – and the second, later situation, well illustrated by Kant, for which above all, while we cannot say scientifically that God exists, neither can we say scientifically that human beings exist either, i.e. human beings as such, as distinct from mere bundles of sensations.

Here modern psychology can be of assistance, but it cannot actually supply identity. In any case we have to feel our way forward as best we can.

Let me take as a starting point a celebrated remark by Flavius Josephus, the Romanized Jew who wrote a history of the appalling destruction of Jerusalem in 70 A.D. In a work of his entitled *Antiquities of the Jews*, he refers to Jesus Christ as a 'wise man', to which it seems that a Christian editor added the words: 'If indeed one should call him a man'.[2] Since he was supposed to be both Man and God, the suggestion here that 'man' does not apply may not seem quite orthodox. In fact preachers can be heard assuring us that 'He was a man just like you', the intention being to persuade you, sinner, to resist temptation. The assurance, however, is not very convincing.

Yet if one puts oneself back in those early times, when everyone knew well enough what was meant by 'man', the point of his being a man did not in any case have to be particularly emphasized. Thus, the Byzantine sort of icon was assumed, and Christ's humanity was exhibited above all in the Crucifixion. In the course of much time, however, we got the Franciscan invention of the Crib, and the increasing realism of Italian art, thus endeavouring to bring the Lord back to earth, where he was supposed, after all, to have once lived. Nowadays, between those two extremes of the Crib and the Crucifixion, the humanity of Christ has again come to be iconic rather than naturally felt. The Divinity is felt, but scarcely the humanity, lost, as Dorothy Sayers complains, amid the stained glass.

I suppose it is rather odd that, not being of the Church, I am venturing to talk about these things at all. But it is scarcely less odd, I feel, that I should be venturing to speak as a human being not attached to popular culture. The two enormities are concomitant: the de-earthing of God, so to say, on the one hand, and the dissolution of the human being on the other. For the typical humanistic culture of today has to be called porno-graphic. If, for instance, you read fashionable criticism, you find that it is the exhibition of the sex-lives of famous authors which is supposed to reveal their true nature.

I do not wish unduly to run down Freud, who brought out the all-importance of both early infancy and memory, but it is a question of maintaining the human balance versus undue reductions to the lowest common denominator.

At this point, however, we have to allow for the determining influence of regional differences. If what I have been saying is a marked tendency of the English-speaking world, it is less true of Latin and Mediterranean cultures, in which conceptualization follows different lines, more elabo-rate, more vociferous, and also more flexible, so that 'human' can still have an obvious and sufficient meaning.

It must furthermore be pointed out that in Eastern Europe, where neither Cartesian dualism nor the dualism of the Value-Fact Dichotomy has taken root, the notion of the all-round human being, excluding neither God nor sex, neither art nor science, has survived in the Russian *čelovec̆-nost*. This is something, in a favourable sense, 'primitive'. Less literary than *literae humaniores*, it also has to be distinguished from 'human rights' (democracy) and 'humanitarianism' (charity). We have to think of Dostovevsky's Dmitri Karamazov. Distinct from his three more categori-cal brothers, the spiritual, the intellectual and the bestial brother, he is just the ordinary man. And a similar capacity for *čelovec̆nost* is to be

found among other East European nations: Poland, for instance. In the West, however, it lies rather in the art of the novelist, very well defined in W. H. Auden's sonnet entitled *The Novelist*.[3] In any case, the naturally assumed notion of the human person survives in those pockets, where it survives at all. Video-games apart, every mother presumably has it present.

Assuming, however, the worst scenario, that in which what one feels oneself to be, whatever it is, is not a real human being, not a satisfactory one, not a *čelovek*, then what is required is, by some means or another, a factor of conversion. Whereas people have notoriously, at all times, undergone sudden conversions to a certain religious point of view, and there is the process, or better to say there are the ongoing processes of metanoia or 'change of heart', including for that matter some scientific ones, what may now be required, I am saying, is a *re-conversion* to the simple fact what we *are* human beings – something which may nowadays take on the air of a startling discovery. I suppose that this was what D. H. Lawrence, in a confused way, was after, and what in a more scholarly way Thomas Day is after in his attempt to rehabilitate Homer outside the usual straightjackets of academic criticism. In any case, if, then, Christ was a man, a human being, and we can realise more fully what this means (not a man up in the air, but a man akin to Dmitri Karamazov), then new windows may be opened.

Joseph Conrad, I have been told – a Pole, remember – once said that while H. G. Wells, being dissatisfied with humanity as it was, showed himself anxious to improve it, Conrad for his part found humanity interesting enough, as it was, without the improvements. In the words of Shakespeare, the greatest of English humanists,

> Love is not love
> Which alters where it alteration finds,
> Or bends with the remover to remove.

FRSA
Rome

NOTES

[1]   Boethius, *Persona est naturae rationalis individua substantia. De duobus naturis et una persona Christi, Patrologia Latina*, Migne, 64, col. 1345.
[2]   Josephus. See *The Oxford Dictionary of the Christian Church* under Josephus Flavius. Sayers, Dorothy L. *Passim* in her essays and plays, apart from the detective fiction.
[3]   Auden, W. H. 1975. *Collected Shorter Poems* (London: Faber).
[4]   Shakespeare, Sonnet 110.

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